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Sea and river painters of the
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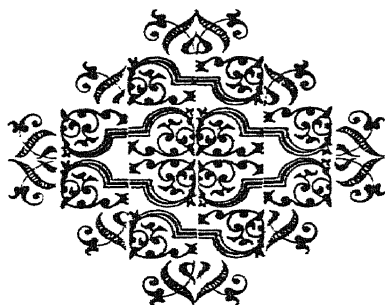
SEA AND RIVER
PAINTERS OF THE
NETHERLANDS

SEA AND RIVER
PAINTERS OF THE
NETHERLANDS

*IN THE
SEVENTEENTH CENTURY*

By

ADMIRAL SIR LIONEL PRESTON, K.C.B.



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AUTHOR'S NOTE

MARINE and river painting may appear at first a specialist's task and one which should be left to established art critics. The Author's justification for this excursion is that fine seventeenth-century Netherlands paintings of sea and river are found all over the world, and yet in the bulk the artists who painted them have been neglected by writers of all nationalities.

A few great names are honoured from time to time, and in England the Willem van de Velde, father and son, receive a full mead of homage, but little or no references are made to those other admirable painters of the seventeenth-century seas, loosely termed 'school of'. One purpose of this book will be to introduce the latter individually, for a slight knowledge of their respective work will help to give a truer appreciation of that of their great contemporaries.

The Author hopes to show that the subject is one of particular interest to English lovers of painting and indeed to all who are interested in our sea history. The Nation (thanks to the generosity of Sir James Caird and others) has recently acquired a Maritime Museum which will shortly be opened at Greenwich. The Museum gives a visible history of our early navy and mercantile marine and also contains a collection of oil paintings, many by the lesser known Dutchmen of the seventeenth century, for at that period the Dutch alone were capable of the art of transferring our victories to canvas or panel.

These pictures form a striking illustration of our early struggle for maritime supremacy, and our debt to the ships and sailors who laid the foundations of an Empire.

The author has been fortunate enough to have had a long career

AUTHOR'S NOTE

at sea and the opportunity of meeting in many countries men interested in art, both amateur and professional. The knowledge he has gained from them, a life-long love of pictures, and an intimate experience of the sea must serve, in default of better, as credentials.

To achieve the task in full measure would entail the inclusion of drawings and engravings which were a source of inspiration to the artists of the period, but we are content to concentrate on the oil medium, and therefore approach the subject from a broad angle.

It will be obvious that much is owed to the works of distinguished writers such as the late Doctors Hofstede de Groot and Bode, and of Dr. Valentiner and Herr Willis, also the Lexicons of Worzbach and Thieme Becker. Where, however, the matter is original, the responsibility lies with the writer, and not in any sense with those whose advice he has sought.

The book, however, could not have been co-ordinated without the assistance of the expert, and thanks are in particular due to Dr. A. Schneider and Dr. Horst Gerson, Director and Assistant Director of the Netherland Institute for Art History, for the help given during visits to The Hague.

Others whose practical interest must be gratefully acknowledged are Professor Geoffrey Callender, Director of the National Maritime Museum, Greenwich; M. Leon Puytevelde, Director of the Galerie des Beaux Arts, Brussels; Der Heer A. Callenburg, Director of Scheepvaart Museum, Amsterdam; Kenneth Clark, Esq., Director of the National Gallery, London; Sir Robert Witt, Chairman of the National Art Collectors' Fund. The author's thanks are also due to many others who have placed their professional knowledge and experience at his disposal.

Grateful acknowledgement must also be made to those who have so kindly allowed pictures in their collections to be photo-

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graphed, sometimes at much inconvenience to themselves, and to those also, who have been so generous as to provide photographs from works in their possession.

Sources have been acknowledged on each plate, but there are some that, despite great effort, cannot be traced. If any one should see his picture reproduced without acknowledgement, he must please accept the author's apologies.

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January, 1937

ERRATA

Acknowledgements :—

Fig. 32 : *read* Leyden Museum

Fig. 59 : *for* Collection of Captain E. G. Spencer-Churchill
read Köln Gallery

Fig. 112 : *for* National Maritime Museum, Greenwich
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CHAPTER I

INFLUENCES

IN the bloom of the Italian renaissance pictures were an outstanding influence on the people.

Executed before the advent of printing, they possessed great educational value, and most of the Popes were eager to employ an artist with the power of brush to inspire spiritual emotion or emphasize the ire of Jehovah. This meant that art, directed by the Church, became a form of religious expression. The cult soon spread to the north of Europe, where ample talent awaited it, but the direct influence of the Vatican being absent, secular detail became more noticeable.

In the northern primitives it is more common to find the devout patron installed, and royalty, nobles, or relatives of the artist lending their countenances to be glorified as saints. FOUQUET, indeed, immortalized the mistress of the King of France as the Virgin. The little figures at manual work in the background of JAN VAN EYCK's 'St. Barbara' may have prompted the genre painters, just as his drawing of a ship should have inspired the marine artists.

ROGER VAN DER WEYDEN depicts a great river, the Madonna gazing upon it, her back to the spectator, from a bridge of 'modern' construction.

MEMLINC on his casket shows crazy-looking vessels from one of which St. Ursula lands for her martyrdom.

Even a minor painter from North Holland, whose name has long been forgotten, substitutes for a background of palms and cypress, or for the rocky fastness of a hermit, quaint ships upon a sea that seemed real to him.

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Then there came the originator of pure landscape and riverscape, JOACHIM PATINIER (1470-1525).

In his compositions the religious theme remains (if it is only St. Jerome), but PATINIER reduces the size of his figures so much in proportion to the landscape that they are little more than a bright colour contrast. His studio was on the banks of the Meuse and the river was more often a predominant feature in the picture.

HERRI-MET DE BLES of Dinant (1480-1550), a close follower of PATINIER, gave a militant spirit to that river (Fig. 1). A fleet of strange looking warships appear in dangerous haste to reach the sea, and the pinnacled crags, so dear to all the painters of the Meuse, are topped with impregnable forts. But PIETER BRUEGHEL the elder (1525-69) is the most important influence on true marine painting. A masterful estuary scene hangs in the Brussels Gallery, and perhaps is too well known to need much description (Fig. 2). Icarus can be seen partially submerged in the blue-green waters beside a ship moving seaward with a full sail. On the bank, a peasant ploughs on in dull tranquillity, but a shepherd accustomed to read the weather looks in surprise to the sky from which maybe the shadow of Daedalus has fallen or of BRUEGHEL himself painting a splendid panorama.

Later BRUEGHEL passed from widening river to open sea, and at Vienna he shows that sea in its wildest mood (Fig. 3).

The practical mind might well suggest this tempest to be the work of a credulous fellow, taken in by the exaggeration of an adventurer, but PIETER the elder was not ignorant of the sea for he had travelled widely by ship.

A drawing of his of the Scheldt on a windy day (Bruce Ingram Collection), which is dated a few years before his death, appears to be contemporary with this picture—the first attempt in the

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north of Europe of a purely marine painting in oils on the grand scale. Both are most forceful renderings of the subject.

BRUEGHEL was Dutch, born at Eindhoven, and though he was adopted as a Flemish artist, for he lived and worked most of his life in Flanders, he remained at heart a Dutchman. It was he who in paint ridiculed the Inquisition, and made a burlesque of Alva in which he depicted the Spanish leader commanding the crucifixion.

It seems natural that the man who boldly dared Alva should be the first to challenge the complicated problem of painting men in their struggle with the angry sea, and to emphasize this with the only influence which seems to have affected him as an artist, the nightmare paintings of his countryman JEROEN BOSCH.

This vision of a tempest fits the spirit of the age. It shows the futility of men in frail ships before devils chased by the wrath of God.

Nearly fifty years were to elapse before marine painting was again attempted. Meanwhile Flanders, still Catholic, continued to pour out religious pictures, paying no attention to the sea and little to the rivers.

During the interval political and religious circumstances in Holland became different. Alva's persecution had taught her to regard the Church as a symbol of tyranny, and religion was no longer so profitable a subject for the artist.

In a short time Holland's trade made her very rich, and her merchants desiring to decorate their ample houses became patrons of a secular vogue in art.

These bountiful people wished to be reminded of their victories, of the pleasant and more secure life following years of bitter strife, and commissioned pictures of everyday affairs.

In the quest for originality, some great artists turned to extreme realism, and painted subjects portraying the moral effects of Spanish

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cruelty and starvation, where misshapen creatures took their only pleasure in the brothel and the low inn, or in the drunken orgy of a 'Kermesse'.

In fact, throughout the seventeenth century pictures of every sort and kind became a mania to the Dutch, just as did tulips. The fashion permeated all classes. Almost every hamlet could boast of an artist of some talent, and pictures were sold in the markets of all the towns.

Visitors from England returned with mementoes in the form of pictures, and as this was a century of close connexion with the Dutch, a great number of examples can still be seen in English homes.

Of the varied subjects which appealed to this free and successful nation, ships were given a rightful prominence, for these had proved to be the strong arm in the war with Spain. So Holland became the first patron of marine painting, and everything that moved on the waters was depicted by the brush of one painter or another of the period. The appendix will give some idea of the number of artists who rendered homage to the water and the photographs to the calibre of the work, but it is doubtful if many of them thought of PIETER BRUEGHEL the elder as their original inspiration.

BRUEGHEL, when he painted that quaint marine picture now at Vienna, laid a foundation stone upon which we can endeavour to rebuild, step by step, the splendid edifice raised by Holland. Before proceeding to do this, it may be of interest to the reader if a short digression is made to consider the attitude of England towards the sea painting and to try to give some explanation as to why we English had no contemporary school of nautical painters.

CHAPTER II

THE SITUATION IN ENGLAND (SIXTEENTH AND SEVENTEENTH CENTURIES)

THE sixteenth and seventeenth centuries were the great beginning of our sea power, yet early successes on the sea did not produce, as in Holland, a school of marine painters, for England continued to rely on imported art until the eighteenth century. The Nautical Research Society is responsible for many of the items of historical matter included in this chapter, for which we have mainly to thank that eminent historian, Professor Geoffrey Callender. This Society, in an endeavour to find sea painters of purely English origin, has succeeded in finding the names of two in Tudor times, and of one solitary individual in the whole of the seventeenth century.

The first of these Tudor men is JOHN CRUST. His name appears in the archives of the Exchequer in 1515 where CRUST is stated to have received twelve pennies a day for thirteen days when employed painting the port of Boulogne and its environs. Nothing is known of this work or any other by his hand. It might almost imply the painting of navigational marks, and not a picture at all.

The second is VINCENT VULP or VULPE—again little more than a name. Some believe he painted those attractive pictures at Hampton Court which illustrate incidents at the Court of Henry VIII. The name VULPE suggests Italian origin (there was a Sicilian painter of this name in 1535) or it may have been inserted to satisfy the fashion, which at the time considered that art was the province of the foreigner. There is Italian influence in these pictures—possibly of CARPACCIO—but if compared with the work by the contemporary PIETER BRUEGHEL, they appear little more

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than gay illustrations. We definitely know that in 1530 VULPE was 'King's payntor of banners, view and work of the like' at a salary of twenty pounds per annum, and he, therefore, would have been likely to have painted 'The Field of the Cloth of Gold'.

There is in these pictures at Hampton Court an undoubted charm and distinct quality. The roundness of the towers, the billowing sails (one of which is itself a cloth of gold), and the depth in the waves, although they resemble a skein of tangled wool, is the work of a skilled illuminator, if not of a great artist.

Henry VIII when he employed the painter did something which might have stirred native imitation. We believe the king favoured the fine arts, unlike his children who succeeded him. We are on sure ground when we commend him for his love of the sea, for he carried on his father's work and brought his fleet to a state of efficiency unequalled since the reign of Alfred.

It may well have been that VULPE (or whatever the name of the painter) was used by the king to display the maritime strength of England to the King of France, for Henry was a fine propagandist. Fond of bizarre apparel, he is stated to have received royalty from across the Channel on the deck of one of his great ships, dressed as Neptune, and his presence in this role must have been impressive. Again in 1515 an Ambassador of France informed his ruler that Henry, acting as the pilot and dressed in sailor's garb, used a whistle, which his great lungs blew as loud as a trumpet.

These emblems were indeed prophetic of sea supremacy. The king with trident and trumpet complete, blowing his might over the seas from the great ship under the flag of St. George. A suitable frontispiece for literature of the Navy League of to-day.

The advent of Mary was fatal to the fleet, and also for any hope of a school of English marine painting. While the actions of

SIXTEENTH AND SEVENTEENTH CENTURIES

Philip indirectly stimulated the Dutch to secular painting, and to marine art of both quantity and quality, they had at this period the reverse effect on England, for the fleet was utterly neglected by Mary. That it recovered under her sister was not because she realized the importance of a strong and organized navy. Elizabeth has received credit which largely belongs to another, for fighting ships were to her a means of personal gain, and she encouraged small independent units under leaders who reaped as little profit as she could contrive.

It was Lord Howard of Effingham, admiral and sheet-anchor of the navy from 1585 to the victory over the Armada, who maintained the greater part of the fleet at his own expense. He was also something of a patron of marine art, for Effingham was the first Englishman to employ a Dutch marine painter in England, and sent for HENDRIK VROOM to prepare the cartoons for the Armada tapestries.

When we pass to the Stuarts, we find several Dutch marine painters working in England, and although the incidents of sea-fighting in the wars of the century provided equally good material for both Dutch and English artists, the incidents which resulted from the challenging broom of van Tromp and the whip of Blake *were recorded by illustrations of Dutchmen alone.*

But to be accurate there is an exception provided by our Nautical Research Society—an Englishman named ISAAC SAILMAKER, who in the last years of the seventeenth century completed some paintings of sea-battles in oils. At present, the only recognized work of his, 'The Battle of Malaga' (traced through an old engraving), can be seen in the Maritime Museum at Greenwich—and, for that matter, we were just as poorly served by nautical draughtsmen.

There was FRANCIS PLACE, a Yorkshireman, who turned to marine

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drawing because the plague had driven him from his business in a London office, but his productions, although clever, were a combination of romance and shipwreck entirely in the Italo-Dutch manner; and his friend, the Austrian engraver, WENSELEUS HOLLAR, executed marine drawings in England mainly of topographical interest. SAILMAKER, it seems, is our sole representative in oils—and his claim has, at present, to be judged by one solitary picture of ships in battle, original in conception and quite unaffected by the influence of Dutch painters. From the aesthetic side this work is by no means the equal of any of the Dutchmen, who painted the same type of subject a full lifetime before him. Nor was our great river painted by Englishmen until the early eighteenth century, when SAMUEL SCOTT made up some of the leeway.

Such was the state of English marine painting before the VAN DE VELDES came to England and by their example created an English school.

CHAPTER III

PANORAMISTS, 1597-1625

THE blank interval in marine painting between the death of the elder BRUEGHEL in 1560 and the advent of a Netherland school nearly half a century later is surprising, for those years were full of incident on the sea. It is a pity that the young RUBENS did not turn his inimitable brush to water as a change from his abundant Bacchanalians and their fleshy 'ladies', but the Flemish never produced a water-painter of genius to succeed PIETER BRUEGHEL—and the initiative was allowed to pass north of the Scheldt, where it was readily accepted.

The Dutch artists had more incentive to paint the sea, for their initial success against Spain came from the 'sea-beggars', the little band of gallant men who left a stricken land for ships, and by their efforts dealt the first real blow. From this small beginning and with England's help they developed into a sea power which defeated their old oppressors all over the world.

This being so, a newly born pride was natural to every Dutchman, and it was in the order of things that he should wish to see his achievements recorded in paint.

The artists who illustrated the incidents had a surprising gift for emphasizing and exaggerating the dramatic. This school of painters had no time for the romanticism of BRUEGHEL, yet they followed his manner of approach and colour scheme, but all their efforts were concentrated on the portrayal of *ships* in desperate struggle, to the exclusion of almost all other details.

It is noticeable that these illustrative pictures are invariably executed in *panorama*. So distinctive is this feature that it seems fair to refer to them as 'the School of *panoramists and ship illustrators*'.

Where a number of ships have to be depicted, the panoramic view simplifies the composition. The spectator looking down on a struggling mass is able to distinguish each unit clearly, the spacing of the units is simplified, and the same critical treatment is not required to obtain aerial perspective.

It cannot honestly be said that there is any great art in this school, but it has undoubted charm with its fresh, if fantastic, colours and primitive appeal.

The sky is relegated to a quarter or even less of the picture surface, and is apt to be insipid and weak in outline. In the battles and storms which are by far their most usual subjects the space allotted to the sea is covered by a mass of detail, debris of the fight, confusion and the harrowing forms of death, so that little room is left for anything else. The effort is a hectic illustration of the contest in which, incidentally, the Dutch ships are too obviously the easy victors.

The attitude implies a desire to circumvent the difficulties of sky and water-painting by diverting the eye to the ships and the details of the gruesome conflict.

As already stated, it is strange that a pictorial record of sea-battle did not commence earlier. The fight of the sea-beggars on Haarlem lake, and again on the Zuider Zee, took place in 1573, yet the earliest date recorded for one of these pictures is three years before the commencement of the seventeenth century.

It may be suggested the reason was that in 1596 the Dutch gave to their people the first spectacular demonstration of a fleet in being, as it boldly set out to strike their old enemy in his lair. That fleet joined with the English in the burning of Cadiz.

It is not difficult to imagine the impression which such a demonstration would make on a nation smarting from recent oppression,

and one of the results was a demand for marine pictures which recorded all the past victories.

In fairness, as English, can we grudge the Dutch their unchallenged command of painting the sea, when we were compensated by command of that sea itself?

No nation can have a better knowledge of the guile of the waters. It took centuries of effort on the part of Holland to control them, secure against their inroads, and not only to turn and twist them into an ally for protection but to reclaim from them additional land for cultivation.

To an artist also Holland is well favoured, for she possesses an atmosphere all her own—a curiously high sky, ever-changing lights over a low sandy coast, and an unceasing traffic through the canals with a mass of shimmering reflections on the water.

We can now proceed to an examination of marine and river artists of the Dutch school. As far as possible this will be done in chronological order—which is more difficult than might be expected, as little is known of many of the painters' lives. The pictures themselves give an indication as to the time when they were painted, but it cannot be assured that the artist always painted contemporary objects, for often, especially in sea battles, he was painting past history.

But there is no doubt whatever that HENDRIK CORNELISZ VROOM (1566-1640) was the first to paint on a grand scale a sea battle, and his first effort was made when he was about thirty years old. He is really the father of ship portraiture, in distinction to PIETER BRUEGHEL the elder, who was the father of sea painting. Alleged to have commenced his career by designing wallpaper, he left his wallpapers to visit Spain and Italy in company with his master PAUL BRIL, making journeys by sea and suffering shipwreck off Lisbon. As JAN BRUEGHEL was also the pupil and fellow traveller of Bril, some

influence from the work of the elder BRUEGHEL can be assumed (Fig. 4).

In 1600 VROOM settled at Haarlem and quickly acquired a wide clientele. Later his fame crossed the North Sea, and at the request of Effingham he went to London to prepare the cartoons we have previously mentioned. Unfortunately in 1834 fire at the Houses of Parliament burned the tapestries which were the outcome of his visits.

He came to England on later occasions, and in 1623 painted the return of Charles to Portsmouth after the official journey to Spain of the Prince, as a prospective suitor for the hand of the Infanta (Fig. 5). VROOM incidentally was painted by ISAAC OLIVER, the miniaturist. He was a technical draughtsman of considerable merit with a thorough knowledge of ships, and in this respect surpassed most of his school. He appears to have had a decided attraction for gruesome detail and a lively imagination. Not only was he the leader, but by far the most prolific of the panoramists. Though never tiring of the earlier victories of his countrymen, he also completed a few peaceful subjects as, for instance, the beach at Scheveningen, views of Amsterdam, and the depiction of the timber and other trades.

Although he lived on to a time when popular taste preferred realistic pictures to dramatic illustrations, he never adapted himself to the change and died at a ripe age, a talented and colourful illustrator of marine events, primarily those of destruction in sea-battle where the Dutch did colossal damage and received little, if any hurt. As if to underline his patriotism he signed and dated most of his pictures on the National Flag.

AART VAN ANTUM (*circa* 1600) is a most attractive and rare painter in this school, his touch is delicate, his colouring bright and clear, and in charming harmony; he is less dramatic than the

majority of his contemporaries and has pretension to be more than an illustrator. He shows some ability to contrast light and shade, and in the picture (Fig. 6) we see a homely rendering of a typical Dutch scene. His works are usually of smaller size than those of the period, and from the artistic point of view he is perhaps the pick of his school.

CORNELIS BOL of Antwerp worked about 1610, but little is known of him. He is represented in the Hermitage by a beach scene in a Scriptural form. The locality is the Netherlands, for the grey North Sea is there, and the beach lies at the foot of sand-dunes. The fishermen listening to Christ on the supposed Lake of Tiberius are obviously Netherlanders. His works are rare. Pictures of the Thames appear under the same name, but are of a later date and probably the work of another painter.

CORNELIS CLAESZ VAN WIERINGEN of Haarlem (1580-1635) was a pupil of VROOM, but without any originality. He was a good colourist who, like his master, never failed to emphasize the carnage of the fight. His rendering of the Battle of Gibraltar (Fig. 7) is an important work in the grand manner which has hitherto led a secluded life, and has recently come to an anchorage in the Scheepvaart Museum after some three hundred years of roving. The civic authorities of Amsterdam in 1620 desired to present an illustration of the fight to Prince Maurice. VROOM, who was at the height of his popularity, priced his talent too high, so the pupil was approached and received the contract. Subsequently there was litigation over the price to VAN WIERINGEN which never appears to have been settled. Some years later the picture disappeared. It was rediscovered in Germany by the astute curator of the Scheepvaart. VAN WIERINGEN also contracted commissions for the English. He had not the artistic merit of VAN ANTUM or even of his master, VROOM.

PANORAMISTS, 1597-1625

ADAM WILLAERTS of Utrecht (1577-1664) was a most prolific painter who, amongst other fights, also depicted the popular Battle of Gibraltar (Fig. 8). He was a brilliant colourist and gave more attention than his contemporaries to the coast, which he treated in a formal way and also endeavoured to give some action to the sea. He shows in his early pictures a desire to portray something more than ships without the ability to express himself. He passed in due course to a different style which will be discussed later. Like VROOM and VAN WIERINGEN he supplied some work for the English market.

ANDRIES VAN ARTVELT of Antwerp (1590-1652) possessed all the dramatic sense of VROOM without being able to depict it with the same talent or in such brilliant colour. There is at Ghent a work in dull tones where the waves are whipped by a tempest into miniature waterspouts, and create considerable havoc in the fleet and its personnel. In a yacht race (Fig. 9) which hangs at Greenwich, he paints a ridiculous situation showing total disregard of the rules we follow to-day, but which leaves no doubt of the competitors' will to win. VAN ARTVELT's style is easily recognized by sharp and strong touches with which in heavy paint he lights his perky little figures, but his colour is not so pure as that of the other panoramists. He was the master of a talented pupil, HENDRIK MINDERHOUT, who became a notable painter in the Italo-Dutch manner. Had VAN ARTVELT been a greater artist, his love for depiction of the sea might have helped to inspire a school of Flemish sea-painters. The Flemish attraction for painting on copper is noticeable in some of his pictures, and he was probably the only marine painter of the Netherlands to use metal.

ABRAHAM DE VERWER of Amsterdam (1600-50) is an interesting artist, for being younger than many of the others, he was more sensitive to change. He, like VROOM, painted the victories of a

past generation as well as contemporary ones. The Battle of the Zuider Zee (Fig. 10) must have been executed half a century after it took place, and has a most antiquated appearance. It shows no advance on the earlier works of VROOM, except perhaps in the distance where the artist conveys a sense of great activity. The name of VERWER will recur under the Transition, and could occur later, for he ended by acquiring the realism of VAN GOYEN, painting in drab colours where sage green and slaty-blue predominate.

There is another painter who needs special mention among these panoramists of the sea, an interesting monogrammist 'C.V.' believed to be one CORNELIS VERBEECK of Amsterdam. He is represented by very few pictures, one of which hangs in the Scheepvaart Museum at Amsterdam, and is painted with great freedom and in sombre tone, and there is another at the Frans Hals Museum at Haarlem. The first is surprisingly realistic and undramatic for the period. A very similar work to this Scheepvaart example was sold at Vienna in 1920 (Gesa von Osnieez sale). The period of the ship in both pictures is about 1600 (Fig. 11). 'C.V.' is therefore something of a puzzle, and until more of his works are brought to knowledge, or more is known of his life, it is not possible to say whether he can be credited with trying to initiate a more realistic form of seascape. The point is one of interest, for in his case the ship is not the be-all and end-all of the picture, for there is realism in his rendering of an angry sea.

One of the SAVERYS of Utrecht is represented in a picture ascribed by its owner to the well-known painter of animals in landscape, ROELANDT SAVERY. It is signed, but it is possible that it may be by another member of the large Utrecht family of that name, the same SAVERY who painted a beach-scene dated 1614, now hanging in the Rijksmuseum, which is not ascribed to ROELANDT.

There are a few monogrammists and one 'P.C.P.' was a competent artist evidently much inspired by BRUEGHEL's seascape. One of his works, although not illustrated here, is interesting if only to show his ludicrous idea of the size and violence of the sea monsters.

Contemporary river pictures of this period were mainly Italo-Dutch, although well into the seventeenth century a number of mediocre painters made panoramic views of the city of Antwerp, with the Scheldt in the foreground. These were more or less topographical illustrations and were painted in a very dry manner with strong individual colour. Correctly they belong to the period of transition, but a great similarity to the marine painters exists in the panoramic and dramatic form of composition which they appear to have borrowed at a time when in Holland these sea illustrators were losing grip on the popular taste.

They are a further example of the lack of initiative and originality in marine and river painting in Flanders.

As the century progressed, we find other reversions to the panoramic style, but these are rare, and it can be said that by 1625 so far as marine pictures were concerned it was a past phase of art.

A glance at the illustrations will convey to the reader the characteristics of these Panoramists and Primitive painters of the sea. It will give some idea of their fanciful charm, but not of the glamorous colour which has an attraction for most lovers of art. Fully to appreciate this, they must be seen, and only in the National Maritime Museum is this possible in England.

CHAPTER IV

TRANSITION, 1614-25

As years move on violent changes in the manner of picture painting are obvious to the eyes even of the uninitiated. Within the lifetime of many of us we have seen Pre-Raphaelism change to Surrealism. We, however, were gradually prepared for the shock by easy transitional stages.

Round about 1625-30, the contrast between the Panoramists and the Realists in marine painting must, when the slight interval is considered, have been something more than a surprise.

In the years between 1614 and 1620 an artist or two tried to apply a little realism to the painting of the water, and they sought inspiration from a style common to early seventeenth-century Italy. These we may call the 'Transitionists' in marine painting.

The Flemish had followed Italy in this style and freely adapted it to the many landscapes in a scriptural, or classical setting which were at that time popular. It laid strong emphasis on individual colours, brightly applied to the figures, while the rest of the picture was treated with some respect of nature, but with a subservience which made it appear monotonous and almost monochromatic. When water was the prominent feature it simply conveyed a lack of cohesion in the composition, and a sense of aggravated artificiality. If chronology admitted, it might seem as if an attempt was being made to introduce realism into the works of CLAUDE LORRAIN and to transform his golden setting into a dull listless background for a few brilliantly coloured figures.

Fortunately few of the marine artists were influenced by this style, for most of the old panoramists lived and died painting

ships in their quaint setting. Two of them, however, adopted it and it may be only a coincidence that both did so after visiting Paris. These were ADAM WILLAERTS and ABRAHAM DE VERWER, the former becoming a pupil of the Frenchman SIMON VOUET, an important follower of the style in France.

It is interesting to glance at the illustrations and see its effect on these two Dutchmen, how more space and significance is given to the sky as the eye of the artist begins to descend from panorama towards the horizontal plane (Figs. 12, 13).

The strong colours are concentrated on the salient figures, the sea has lost its peacock plumage, and become a dull and monochromatic affair in keeping with all that surrounds it, but it has been given more consideration and a more natural movement.

The immense work in the museum at Dordrecht by ADAM WILLAERTS (a portion only is illustrated) is a typical example of what we are presuming to call 'transitional'. It gives a *semi-panoramic* view of that town with the river Maas in the foreground, the sort of composition which may have inspired the Antwerp topographers. It is noticeable in this picture that the ships which played the primary part in the artist's earlier works have merely become factors in the make-up, and that water takes on a conventional but real form of movement.

WILLAERTS was endeavouring to find a more realistic way of painting, but he sought inspiration entirely from an existing source. He did not possess the originality to throw aside the influences and fashions of his time, and the stiffness of his drawing and dryness of his painting would have been a handicap in any case.

It is curious that he was so satisfied with the new style that he maintained it throughout a life which lasted until the zenith of realistic painting had been reached in Holland, and not even the

wonderful work of the artists of the middle of the century caused him to swerve from multiplying this type of marine and river picture.

One can hardly believe, from the antiquated appearance, not only of his works, but of those of his sons ABRAHAM and ISAAC (who continued in the manner), that they were completed after such men as VAN GOYEN and DE VLIET had died, and AELBERT CUYP, JACOB RUISDAEL, and others were at their best.

The other panoramist who changed his style and point of vision was ABRAHAM DE VERWER. There is a picture by him in the Scheepvaart museum which is believed to represent the English fleet at La Rochelle, and if so, would have been executed about 1625. Here it will be noticed the artist's eye is on the level of the horizon (Fig. 14).

DE VERWER, however, was not so cramped and conventional as the WILLAERTS, and was more receptive to change, for he passed on and reached a stage of executing a few works in close but very feeble imitation of JAN VAN GOYEN. He was never an important painter although a fine draughtsman, for his colours are cold and forbidding, and his son, JUSTUS, followed the fault.

There is a little-known man who adapted this style with pleasing results, and stands in this period in a class by himself as a painter of the coast and the riverside. He is ARENT ARENTSZ of Amsterdam (1586-1635). His subjects are delightful compositions where fishermen or professional sportsmen ply their business or sell their spoils beside the water. The drawing is light and free, and his colours nicely graded to the horizon might have been chosen from the palette of an Italian cinquecento. The illustration (Fig. 15) is in the Cairo museum, but he can be seen to good advantage in those small pictures of fishermen with their boats in the distance in the Rijksmuseum.

A beach scene in this gallery by one of the family of SAVERYS of Utrecht dated 1614 has been previously mentioned. It is a picture in the transitional style, of a huge whale stranded on the beach at Scheveningen.

DAVID TENIERS the younger cannot be included as a marine painter, but he also executed a beach-scene in his early days in this style. The most interesting of all the transitionists is the work by ESAIAS VAN DE VELDE (Fig. 16). Here is a man who was perhaps the most important influence towards the realistic river-scene. He must have been a bold originator, for although individual colours are noticeable, there is harmony and gradation blending the picture together in a manner hitherto unknown. It is an achievement which without entirely losing the primitive charm of the panoramist, ignores the dramatic effect and substitutes natural feeling and atmosphere. He will be referred to later.

Perhaps we can sum up the situation in this second decade of the seventeenth century as follows.

ABRAHAM WILLAERTS, in middle age, yearning for a wider type of composition where ships are not the only feature. ESAIAS VAN DE VELDE nearer to realism in the native surroundings of his life, thirteen years younger than WILLAERTS with the same desire. The first man, lacking originality and great talent, acquired inspiration from his Paris sojourn and applied it in the form of imitation. The second, profiting by the result and applying originality, if not genius, had the help of a very brilliant pupil. ESAIAS succeeded in laying the foundation for a new school and in a short life saw that pupil JAN VAN GOYEN bring it to merited popularity. On the other hand, old WILLAERTS plodded on in the same furrow never to acknowledge that the subject could be rendered in a more realistic manner than the style of his master Vouet.

Yet, if judged by the number of pictures they executed, the

TRANSITION, 1614-25

WILLAERTS must have secured ample patronage. No doubt there are always patrons who see no good in 'modern' art, and these found the 'advance' of the WILLAERTS in keeping with their conservatism. In these Surrealist times, some of us can understand them.

CHAPTER V

THE EARLY REALISTS, 1625-45

THE historical town of Haarlem has many achievements to its credit, not the least of which is the possession of the school of realistic artists in the seventeenth century. These men were completely satisfied with the typical scenery of Holland. The river, the woods, and the Meer, or great lake, which Nature gave to Haarlem, and the ponderous cathedral, towering in solemn dignity over marshes and dykes, where her heroes had fought and were massacred by the soldiers of Spain.

A league or so away the sea is lashed by the west wind under a leaden sky, or flecked by sunbeams when the clouds break, sombre in tone except where it pounds over the shallow bank and flashes white on the sand or rolls heavily up the narrow channel to smooth itself out in the brown river Y.

What better material could have been provided for artists who desired to paint their homeland? The men of Haarlem grasped their opportunity, perceiving that in sea, lake, and river there were familiar scenes especially dear to the heart of the Dutch and the patrons of national art.

Of this school there are two men who for sheer initiative deserve praise, one JAN PORCELLIS, the originator of the realistic sea picture, where *ships* are relegated to a secondary position, and the vagaries of the *waves* become the prominent feature; the other, to whom we have already been introduced, ESAIAS VAN DE VELDE the earliest painter of natural river scenes. Both of these men saw their subjects on the *horizontal plane*, and painted, or endeavoured to paint, the *exact* truth of the composition before them, ungarnished by dramatic emphasis or by romantic trimming.

THE EARLY REALISTS, 1625-45

Let us first consider the pictures of the sea painted in this new style, for they are the chief concern of the lovers of realism.

If we exclude 'Verbeeck', an unknown quantity, there is little doubt that the originator of realistic seascapes and sea battles is JAN PORCELLIS (1585-1632), the pupil, although far from the imitator, of VROOM.

PORCELLIS OR PERCELLIS (a Spanish name, his family being Protestant, emigrated from Ghent to Haarlem) came to the studio of VROOM in 1604. He was then nearly twenty, and as his dated pictures do not appear before his thirty-fifth year, no doubt some early works exist in the style of his master, but when these signed and dated pictures do appear, they are examples of an entirely new style—one where the *sea* becomes the main feature in the place of the *ships*—the latter being relegated to a subordinate position.

To PORCELLIS a small galliot or fishing boat scudding through broken water proves no more than a useful adjunct to a picture where a sand-bank brings confusion to the waves. Disturbed water appealed to him as a basis for almost every composition.

He was a truth-seeker, realizing that nature needs no dramatic help to underline its grandeur or simplicity; he painted exactly what he saw from the ordinary place to see it, that is with both feet on the ground, or possibly on the bottom-boards of a tossing boat. It is not generally recognized that PORCELLIS also has the best claim to have painted the first sea battle in a natural way. The picture which prompts this statement is hanging at Hampton Court (Fig. 17). It has not previously been reproduced, and is now included by the gracious permission of His Majesty the King. It is unlike PORCELLIS's other works, for the sea is calm and *ships* are the main feature, in spite of the attention given to smoke and the failing daylight. Though the influence of VROOM is discernible,

the treatment is totally different. Dramatic incidents are excluded, and it is a picture in contrast to an illustration of detailed events and is viewed nearer the *horizontal* plane.

This battle must have taken place well before 1632 (the year PORCELLIS died), but it has not been identified although it was evidently a battle of some importance. Probably, being an early work, it was about 1620.

Though the picture does not bear a signature, its credentials are beyond suspicion, for with its fellow (which portrays a rocky inlet with many small craft) it was originally in the collection of King Charles I, catalogued and valued by the Commonwealth, who sold it to one Webb on 29th October 1649. As the catalogues were drawn up so shortly after the artist's death, and they definitely state 'PERCELLIS' as the painter, doubt which otherwise might be present is dispelled.

The influence of this little-known man on those who followed him is evident, for he taught SIMON DE VIEGER, who in turn improved upon his teacher and strongly influenced those two superb masters, WM. VAN DE VELDE the younger and JAN VAN DE CAPELLE, both of whom we will consider later.

In the small picture in the Bredius Collection at The Hague (Fig. 18) we see a typical 'modern' creation of PORCELLIS—the sea, in confusion, is the theme of the composition; the strong contrasts of light and shadow on it and the fluffy appearance where it breaks are typical of these very Early Realist painters; also lack of depth in the body of the wave. There is nothing to show where PORCELLIS obtained influences from other painters of this period, except perhaps in his little figures where there is a resemblance to the spirited freedom of HENDRIK AVERCAMP (Fig. 19).

The dates of his signed pictures (of which most continental galleries have an example) range between 1620 and 1632. All of

these are in the 'modern' style. PORCELLIS had a son, JULIUS, who followed very closely in his father's footsteps, so closely that the work of the son is not easily distinguished (neither does his signature differ). JULIUS died young.

SIMON DE VIEGER (1600-54) gave to the realism of PORCELLIS that touch of genius which the master lacked. He chose the same subjects and imparted to them with a bold and free brush an atmosphere of which PORCELLIS was incapable. There is no one who makes the grey North Sea as real as DE VIEGER can, or gives such life and movement to ships. In his pictures we feel the breeze freshening—a sou'wester brewing—clouds rush past the sun, to throw patches of light on the sea and illuminate a large ship heeling to the wind. In a moment the ship will be in shadow and the sea re-lit by everchanging gleams of brilliance.

He painted his whites in the sky and sea with a bold and heavy impasto, with greater strength, but in the manner of his master, and one which his contemporaries slavishly followed. DE VIEGER, but only in his early works, showed the influence of PORCELLIS, and by 1637 the power of REMBRANDT and his use of strong contrasts, must have influenced him. There is, indeed, a sacred composition of his similar to one of the same subject by the great master. It is only natural that concentrated light and the dark transparent shadows, so dear to REMBRANDT, should appeal to SIMON DE VIEGER in pictures of the sea. REMBRANDT, we believe, never honoured the sea with his immortal brush, although we know his associate, HERCULES SEGHERS, did wonderful work on ships in drawings.

The praises of DE VIEGER have been sung by DR. VALENTINER, but most other writers have failed to do him justice. No sea painter has exceeded his powers of aerial perspective nor of those delicate gradations of colour, where in sombre key the contrasts

between deep and shallow water are shown by the sun's reflections. There can be no sailor, and particularly those who spent the Great War in the North Sea, who will not appreciate and understand the truth which came from the brush of DE VIEGER (Figs. 20, 21, 22, and 23).

He is an all-important link in the chain of influences on marine work, a master painter of water, upon which, in perfect harmony, a strictly limited number of ships appear as a natural adjunct to the sea which his talent has transferred so truthfully to canvas or panel.

ESAIAS VAN DE VELDE did the same for the river scene as JAN PORCELLIS did for the sea. Just as the latter found a pupil of genius in SIMON DE VIEGER to fulfil his idea, so did ESAIAS find a worthy successor in JAN VAN GOYEN. ESAIAS completed the river scene (referred to in the last chapter) in 1618. In the previous year VAN GOYEN had come to his studio, and this picture must have made a considerable impression on the pupil.

ESAIAS in a short life painted several other realistic river scenes; he was fond of peaceful compositions, with overhanging trees and a laden ferry-boat moving from bank to bank, but though a very good draughtsman, he was usually a dull colourist and the tone of his work is often cold and forbidding.

JAN VAN GOYEN of Leyden (1596-1656) is well known to every lover of old Dutch pictures. Originally a glass-painter at Gouda, and later a pupil of an inferior artist at Hoorn, he joined, at the age of twenty-one, the studio of ESAIAS VAN DE VELDE.

In the eighteenth century the pictures of VAN GOYEN were popular in England and were found in nearly every collection. In mid-Victorian days the love for photographic exactness no doubt caused his sketchy and monochromatic style to fall from favour, and only at the end of the last century did an astute London

dealer succeed, by dint of perseverance, in bringing him back to favour with the collector. To-day his name is continually in catalogues of picture sales, where his contemporaries and later imitators are often credited with his work.

In spite of his similarity of subject, his sketchiness more clever than satisfying, and the brown sobriety of tone which makes his middle period works little more than monochromes, there is so much certainty and freedom in his drawing and such charm in his simple compositions, that were his works more rare, his real genius would be even more fully recognized (Figs. 24, 25, 26, and 27).

The freedom of his style surprises us to-day, and must have astounded the critics of his time. His earliest pictures under the influence of ESAIAS are full of green. These works are easily mistaken for those of his master or of PIETER MOLYN—the lack of sky-space is also noticeable. His monochromatic period does not commence until about 1640. In declining years he again acquired colour, but with lofty sky-space. In this period he painted a few large-sized panoramics. Naturally this Haarlem school was in close contact with its neighbours, but there is a marked difference between the work of VAN GOYEN and his contemporary DE VLEGER. Their choice of composition was often similar when they painted the estuaries, but the treatments differ widely. VAN GOYEN painted as a landsman sketching on mother earth, he ignored chiaroscuro and gave much less attention than DE VLEGER to the movement of water as he passed hastily but brilliantly over it, intent on the effect of a general impression. DE VLEGER, on the other hand, with the eye of a sailor, goes deeper. The water was his real interest, the banks of the river or the jetty or even the ships a matter of less importance.

The wayward course of VAN GOYEN's pencil and his rapid and prolific creations reflect his character, for in life he lacked ballast,

and (according to DE GROOT) was blown hither and thither in speculative enterprises—house property, tulips, and finally the selling of antiques (a gambler's profession)—in the end to die insolvent.

SALOMON VAN RUYSDAEL of Haarlem (1600-70) was another pupil of ESAIAS VAN DE VELDE. He must not be confused with his nephew and pupil, JACOB, who spelt his surname RUISDAEL. The early works of SALOMON VAN RUYSDAEL and JAN VAN GOYEN are hard to distinguish, for the influence of ESAIAS was heavy on both. When, however, VAN GOYEN assumed his monochromatic period SALOMON acquired what is known as his 'blue' tone. This is his attractive period, for he is both original and delightful whether he is painting a favourite subject of his master—a summer evening on the river, with cattle from the pastureland cooling themselves in the shadow of overhanging trees, or of a cluster of people on the shore with the town and the sea in the distance. Though his pictures may also lack variety, the subject is always pleasing and they are charming companions on the wall of a town house as cheerful reminders of a less sophisticated world.

Unlike VAN GOYEN, SALOMON VAN RUYSDAEL favoured the aristocracy, for in most of his pictures there are fine carriages bearing coats of arms, and ladies and gentlemen of quality mixing with the humble people. Where VAN GOYEN is fond of curving lines and eternal 'browns' SALOMON's drawing has a more severe appearance, and black is freely included in his pigments. His sky too, is characteristic, for often he has a curious way of alternating streaks of yellow and blue towards the horizon (Figs. 28, 29, 30). His pictures have a depth which VAN GOYEN lacked.

AART VAN DER NEER of Amsterdam (1603-77) was a fine painter, and one who was much imitated by Dutch and English artists for two centuries. To most his name is probably associated with dark river scenes, darker in old varnish.

But where water was not the predominant feature of his pictures, he was a landscape painter who used the river in order to show the reflections from the moon. He executed a few marine pictures between 1635 and 1644. These are either nocturnal or set in a partial light (Fig. 31).

BENJAMIN CUYP of Dordrecht (1612-52) was an early painter of the beach-scene. He deserves mention for he gave his pictures that golden atmosphere which he had learned from his uncle JACOB, later to be perfected by his cousin AELBERT. BENJAMIN, however, relegated the sea to a respectful distance, and showed only an impression of the beach, concentrating on a group of fishermen apparently interested in a fish story.

We now pass to another great influence, WILLEM VAN DE VELDE the elder (1611-93), whose qualities as a painter pure and simple are open to controversy. It is as supreme master of ship drawing that we include him in our subject and for the influence it had on marine painting.

Born at Leyden, and working both at Amsterdam and Greenwich, his name is familiar to all who have the most slender acquaintance with portraits of ships. It is impossible to consider him apart from his more brilliant son, to whom we will refer in detail when the golden period of the mid-century is reached.

We know much too little of the father beyond the certainty that he was perhaps the greatest ship's draughtsman in any period, and that he gave his genius full play in elaborating with his pencil the different types of ships which were constructed for the builders of Amsterdam. How WILLEM VAN DE VELDE the elder came so early in his life to acquire such mastery in his drawing is not known, but he was a sailor in his youth and of course had obtained a technical knowledge of ships. Possibly ESAIAS VAN DE VELDE (an alleged elder brother and at any rate a relation) may have helped him in his

drawing, and appreciating the boy's ability, pointed the way to his true vocation.

His fame now rests on what are popularly called 'grisailles', a term generally used in painting a grey monotone; in reality these are etchings in the grand style made mainly with the reed-pen. His 'grisailles' were almost entirely executed in Holland before he emigrated in 1672 to the Court of Charles II. These attractive productions have all the presence, dignity, and breadth, if not body, of an oil-painting, and are well worth reference, especially as there are many in the National Maritime Museum (Figs. 32 and 33).

The method was to paint a white background on a panel or canvas, then etch thereon the composed picture, shading it with black or plumbago to soften the general effect. The masterly freedom of execution, the extreme accuracy of detail, the perfection of the composition, mark every reed-pen etching by the elder VAN DE VELDE, for they are of far finer calibre than the works of other reed-pen workers whom we will later consider in detail.

Whether the elder VAN DE VELDE was the originator of the method matters little, for his superiority over others who attempted it is fully demonstrated. Two exponents, HERREMAN WITMONT and EXPERIENS SILLEMANS, possibly may have preceded him.

It is noticeable that while these 'grisailles' of VAN DE VELDE have for their subjects sea-battles and incidents of the wars, they are in many cases retrospects of past actions. The earliest dated one is 1653—and this purports to illustrate an event of some twenty years earlier. It is the same situation we have seen in the 'Panoramists'. Apparently the reed-pen picture did not make an appeal in England, for there is only one (signed and dated 1680) in the National Maritime Museum. Perhaps it was just a reminder of VAN DE VELDE's triumph of earlier years.

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We are here concerned with oil-paintings, and his authentic work in this category is most perplexing, and it belongs to a later period. It is so controversial that it is reviewed separately in Chapter VIII.

We terminate our remarks on these men with a firm conviction that it was SIMON DE VIEGER and JAN VAN GOYEN who piloted the marine and river painters into realistic waters after the originators, JAN PORCELLIS and ESAIAS VAN DE VELDE, had laid down their new course, while WILLEM VAN DE VELDE the elder by his black and white productions gave to his followers the most dignified, artistic, and truthful way of portraying great sea-battles, and set up a standard of ship portraiture which has yet to be surpassed.

CHAPTER VI

EARLY REALISTS—ANALOGISTS AND IMITATORS

WHENEVER a student endeavours to examine the characteristics of great painters, he will find that knowledge of the works of analogists and imitators of the period is essential. The men mentioned in the preceding chapter by their talent and personality paved the way for the brilliant work of the mid-century, but they must have profited by the experiences of lesser known contemporaries.

As the seventeenth century advanced Flanders continued to play a slight and ever-decreasing part in marine painting. VAN ARTVELT, the Flemish panoramist, had two promising pupils in MATTHEW PLATTENBURG and HENDRIK MINDERHOUT, but their good work was Italo-Dutch. The land south of Scheldt is covered by a reference to two brothers of talent and the less talented son of the elder. These are the PEETERS.

BONAVENTURA PEETERS (1614-52) came of an Antwerp family of artists; his brother GILLES was a landscape painter, his sister CLARA showed originality in 'still life', but his youngest brother JAN was a marine artist, and his son, BONAVENTURA the second, followed his father as such. BONAVENTURA the elder began painting in the topographical school of the Scheldt, but soon showed his interest in painting water (Fig. 34). He must have seen some of DE VLIET's works for in the early 'thirties he visited Holland, and painting at Hoorn shows the influence of this master. He was probably a sailor, for some of his pictures of remote places are sea-ports visited by the adventurers of his country, and are accurately and very delicately treated. They are vivacious little compositions, full of pleasing colour (Fig. 36). He also painted an occasional

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sea-battle, and ceremonies, such as the 'Waterfeest' at Antwerp, in fact almost everything connected with the sea, even to the land yacht which sailed on cart wheels. He is at his best in the style of DE VLEIEGER, and the small picture illustrated here from the collection of the Duke of Buccleuch is a fine example of this manner (Fig. 35).

JAN PEETERS the brother, who originally preferred landscape painting, could not resist painting the sea when in 1667 the English ships were burned at Chatham. There is a picture by him celebrating this incident at the Rijksmuseum, where incidentally the stern gallery of the captured *Royal Charles* is on view to-day. JAN PEETERS evidently belittled his own merit when he compared it to that of BONAVENTURA, for when the elder brother died he wrote the following translated epitaph on the tombstone:

A wonder of the world,
The greatest of human days
His fame eternally unfurled
While his body here decays.

HENDRIK VAN ANTHONISSEN of Amsterdam (1606-57) was a pupil and son-in-law of PORCELLIS, also a pupil of DE VLEIEGER and of VAN GOYEN. He cannot have had a strong personality, for each of his masters influenced him in turn, and he never developed a style of his own. He was not at home when painting the sea, but his compositions are good, and have some charm in the backgrounds. His skies are the weakest feature. Pictures by him of the defeat of the Portuguese in 1637 at Goa (Rijks), and another (perhaps his best work) of the Battle of the Downs in 1639 (Fig. 37), both seem to show the influence of the early PORCELLIS of Hampton Court.

There is a beach scene at the Fitzwilliam Museum, Cambridge, which is similar in character to a work by DE VLEIEGER. At the Mauritshuis and at Antwerp, the backgrounds of his seascapes

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bear a strong resemblance to VAN GOYEN, without the facility of that master. A brother ARNOLDUS was inferior to HENDRIK; there is an example of his work in the style of VAN GOYEN at Leyden, but it is a feeble production. A more important one is in the Dublin Gallery (Fig. 38).

HANS GODERIS of Haarlem (working between 1625 and 1638) shows the influence of JAN PORCELLIS in the sea, and of ESAIAS VAN DE VELDE in the figures and landscape. His touch is very delicate, his treatment of water subtle, and he gets a decided atmosphere into his pictures which are so rare that it may be assumed he died young. An excellent example hangs in Museum Boymans at Rotterdam. Another (Fig. 39) was once in the possession of Messrs. Leger & Sons.

CLAES C. WOU (1592-1665) was a painter of violent storms, and he gave reality to the fierce sea, but his ships are none too well composed, and are much too similar to each other. The influence of the panoramists was too strong for him to jettison and his pictures have the antiquated appearance of ADAM WILLAERTS, although the sea is far more realistic and advanced in treatment.

PIETER VAN AS (1603-75), a painter of landscapes, turned to water scenes more frequently than supposed by some. The picture (Fig. 40) is interesting for the different rigs of vessels. VAN AS, however, is better known as a mediocre painter of landscape.

PIETER VAN DER CROOS of Alkmaar, working between 1635 and 1660, was, as a marine painter, a close follower of DE VLEGER, but he lacked confidence in his sea pictures, and therefore overloaded them with detail (Fig. 41). His colouring is drab and muddy—a family failing.

ANTHONIE VAN DER CROOS (1607-63) runs very close to VAN GOYEN in the river pictures, but he lacks the freedom of draughtsmanship, and his colours are cold and hard (Fig. 42).

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PIETER NOLPE of Amsterdam (1613-64) was a notable engraver and draughtsman. Whether this is really the name of the imitator of VAN GOYEN who signs oil paintings P.N. is doubted by DE GROOT, but whoever he is, he is one of the best of the analogists and gives a touch of his own personality to his pictures, blending his colours with commendable charm. There is an engraving by DE WIT, published at the beginning of the eighteenth century, of an important and charmingly natural beach scene by NOLPE. The whereabouts of this picture has not been traced. A placid river scene of his is illustrated (Fig. 43).

WILLEM VAN DIEST (1610-63) was a pupil of PORCELLIS. His ships appear stilted and crank, and he had a mannerism of representing shadows from sails by zigzag lines. His ships are heavy and black in appearance. He also painted beach and river scenes in the style of VAN GOYEN. There is little originality in his work, all of which bears a resemblance to his master or to VAN GOYEN.

PIETER MULIER the elder (1610-70) was a close follower of DE Vlieger who lacked the breadth of treatment and luminosity of the master. He was a good draughtsman, and gave life to his sea, but was weak in composition, and cold and grey in tone. His manner of picking out his ships with sharp grey and white touches is original and easily recognized (Fig. 44).

ABRAHAM MATTHUYS, or MATTHYS, was a sailor in the whaling trade. His pictures are very rare, and relate to his calling. In Fig. 45 it will be seen that he did not underrate the risks of the industry. He is presumed to have come from Antwerp, but it is not clear if he was the same Abraham who painted history and landscape.

FRANS DE HULST (1610-61), a close follower of VAN GOYEN, with a broad but heavier style, has much of the freedom and action

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of his master, without refinement of touch, and the general effect of his composition is to appear confused (Fig. 46).

FRANS DE MOMPER (1607-60), an Antwerp painter who worked at The Hague and at Haarlem, executing several river scenes including towns with shipping. He painted in a brown tone with some similarity to both VAN GOYEN and VAN DER NEER (Fig. 47).

PIETER MOLYN (1595-1661) joined FRANS HALS in early youth at Haarlem, but was born in London. He has a claim to be one of the earliest painters of this realistic school, but he was essentially a landscape painter, and his beach and river scenes are very rare. He covered a wide selection of subjects, and occasionally gave impressionist touches, some of which touches are rather meaningless.

HENDRIK MARTENSZ SORG, or ROKES, of Amsterdam (1611-70), was the son of the skipper of a packet boat, trading between Rotterdam and Dordrecht. His early influences were Flemish, for he was a scholar of DAVID TENIERS, whose acquaintance he made through his father's friendship with an influential passenger. His marine work is warm in tint, based mainly on the style of PORCELLIS. In his later years he adopted that of the mature painters of the sea, and particularly of WILLEM VAN DE VELDE the younger. SORG can be good, or again in composition he can be weak and futile; hence his works are difficult to recognize as by the same hand (Fig. 48).

JOHAN SCHOEFF (1609-62) was a Flemish painter who worked at The Hague with the Haarlem school. His river scenes were based on the art of VAN GOYEN, but he was fond of extensive views with the river fading into the distance.

JUSTUS DE VERWER (*circa* 1640) was a son of ABRAHAM DE VERWER, and two pictures in the third and last style of the father have been discovered signed with clear initials J.D.V. It can be safely assumed that they are the work of JUSTUS.

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WILLEM WILLEMSZ VAN SWINDERSWYK and CORNELIS VAN DER SCHALCKE, both of Haarlem, JAN COELENBIER from Courtrai, FRANÇOIS KNIBBERGEN of The Hague, were all contemporaries and close imitators of VAN GOYEN in his middle period. They all painted at Haarlem with the medium thinly applied. COELENBIER was particularly adept at sky painting and scurrying clouds.

PIETER DE NEYN (1597-1635) of Leyden was a pupil of ESAIAS VAN DE VELDE, and produced river scenes in the style of his master and of VAN GOYEN.

Grisailles. Contemporaries of WILLEM VAN DE VELDE the elder were:

HERREMAN WITMONT of Delft (1605-83), a prolific etcher with more industry than talent. Little is known about him, but he is believed to have worked with a shipbuilder at Rotterdam. It is interesting that some of his reed-pen etchings on a white painted background are dated earlier than those of WILLEM VAN DE VELDE the elder, and this prompts a suggestion that he may have initiated the method. His works are very numerous (Fig. 49).

EXPERIENS SILLEMANS of Amsterdam (1611-53) was the son of an important citizen of that city, closely connected with shipping; he was a better etcher than WITMONT, and his etchings are far more rare. He was younger than WITMONT, but the same age as VAN DE VELDE, and incidentally he dated one of his works ten years before the first reed-pen picture which bears a date of the latter (Fig. 50).

CHAPTER VII

THE MATURE REALISTS, 1645-75

WE have now reached the splendid period of maritime and river painting in Holland, which curiously enough coincides with the life of Rembrandt in the greatest years of his art.

The improvement now made on the works of the Early Realists is noticeable; there is a better application of aerial perspective, gradations and harmonies in colour, greater transparency, and above all a wonderful atmosphere and spaciousness.

If one glances through the photographs in chronological order, it is noticeable too as time progresses how the proportions allotted to sky and sea have altered, the horizon gradually becoming lower. This, coupled with the use of vistas between the objects depicted, in this school not only adds to this sense of space, but gives dignity which the earlier school never attained.

These great painters of the mid-century also show more character in their skies, which are true to the weather conditions, and give the portents which convey so much to a sailor. In this respect the early realists failed, for by concentration on the sea they were given to apply a general form of sky, to both 'on' and 'off shore' winds.

In confining attention to the realistic water-paintings of Holland, it must not be thought that we belittle the Dutch artists who painted in Italy, for they were equally successful in the romantic style.

In fact some of the painters excelled in both schools, and few of them entirely lost their national characteristic in Italy, as can be seen from the drawing of the figures in some of their pictures.

These Italo-Dutchmen were always fond of emphasizing the growth of Dutch trade abroad, perhaps to attract the favour of a patron in commerce, but also for reasons of national pride. Ships in Mediterranean ports are invariably seen to be Dutch ships, and other emblems of nationality occur. The Italo-Flemish had also memories of their country, and in most of the landscapes the stork, a bird of sanctuary in the Netherlands, can be seen.

It was far more common for the Flemish to honour the stork in paint than the Dutch, who preferred references to their commerce. By a wild flight of imagination perhaps it might be suggested the storks felt the slight, and in consequence decided upon a crusade of over twenty years to visit potential mothers of Dutch painters whose names will forever be inscribed on the roll of the great. From the birds' point of view the crusade was a failure, for none of these men did much to perpetuate in paint the image of the stork.

Without attempting an order of merit upon which no two people would agree, in this period there came into the world JACOB VAN RUISDAEL, AELBERT CUYP, JAN VAN DE CAPELLE, LUDOLF BACKHUYSEN, and WILLEM VAN DE VELDE the younger, all of them to glorify the waters in paint, while in other subjects we can name JAN VERMEER of Delft, MINDERHOUT HOBBERMA, GERARD TERBORCH, KAREL FABRITIUS, JAN STEEN, PAULUS POTTER, PIETER DE HOOCH, PHILIPS DE KONINCK, NICOLAS MAES, GABRIEL METSU, NICHOLAS BERCHM, PHILIPS WOUVERMAN, FRANS VAN MIERIS, ADRIAEN VAN DE VELDE, and WILLEM KALFF (the supreme master of still life). A surprising galaxy of talent in so short a time.

To do any sort of justice to the first five in a small space is impossible, more particularly as we are here concerned with a survey of the water painters as a whole.

Let us take WILLEM VAN DE VELDE the younger (1633-1707) first

in the order, for his name is more widely known than any other painter who gave his art to the sea, a subject from which he seldom strayed. We have already mentioned the talent of his father as a draughtsman and this influence on the son. At three years of age the young WILLEM left Leyden for Amsterdam, and the stimulus of that great port must have had a lasting effect on the child's mind.

It seems the father, realizing his own limitations, sent his son to SIMON DE VLEGER, the most proficient sea-painter of the time, and the close connexion between master and pupil continued throughout DE VLEGER's life, for young VAN DE VELDE followed DE VLEGER to his residence at Weesp, and shortly before the death of his master married a lady from that town.

It is natural that the early paintings bear similarity to those of DE VLEGER, just as the drawings resemble those of his father. But his genius could not be confined to imitation of DE VLEGER, and he developed originality. Perhaps the finest work of the younger VAN DE VELDE are those small pictures painted at Amsterdam between the 'fifties and 'sixties. In these every lover of the sea cannot fail to appreciate the truth of his brush. Even in a mechanical age any one with imagination and knowledge of his pictures will watch the sea in the calm of a summer day, with ships great and small passing on their lawful occasions, while fishermen perhaps launch a boat in the foreground, and he will feel how little steam has changed the outlook, from the day when this artist placed his easel on the beach at Scheveningen, and transferred to panel much the same scene nearly three hundred years ago.

WILLEM VAN DE VELDE the younger was one of the first to achieve what might be termed a cohesive composition of the sea and ships. The panoramists gave us a spectacle of the ships, where the sea and the sky mattered little. The transitionists gave us their distinctive items in glaring colour, framed in a vapid and monotonous

setting. The early realists gave us the sea, true to itself, and the sea only, but VAN DE VELDE the younger and his contemporaries co-ordinated and amplified it all, giving equality of values, strong, natural, but well-graded colours, proportion, transparency, improved aerial perspective, and a far wider expanse of vision.

This VAN DE VELDE had his limitations; where there is a calm, or the sea moves in easy motion he holds us spellbound, but when the wind rises to a storm the waves become a little constrained, the ships appear fragile and the clouds are stagy and artificial. Of his skies, all the glory of sunlight is always there. When summer clouds move across the azure background they soften and melt into a misty horizon. It is a true replica of the elements in that kindly frame of mind. Of his ships, the accuracy of technical detail is pronounced, they are alive, almost human, as DE GROOT has well said, 'each vessel is a portrait', and, it can be added, 'A portrait in a glorious frame'.

He first dated a work in 1653, and continued to date until 1690, that is to say that in the last seventeen years of his life there are few, if any, pictures of his which are dated. This fact causes speculation as to whether he worked as an individual painter after 1690. As has been previously stated, when the VAN DE VELDES eventually consisted of a family of mass production sea-painters, a deterioration in the calibre set in. (Two sons and a daughter of this artist painted.)

The demand for his work from 1660 onwards was immense, largely in connexion with paintings of great historical battles. For instance, in 1660 he painted five or more pictures of the embarkation of Charles II for England; in 1666, seven of the surrender of the *Royal Prince*; in 1673, ten pictures of the Battle of Solebay, the earlier of these for Dutch patrons, the later favour the English (more than one of these pictures of 1672-3 are signed with the

words added 'in London'). Such repetition could hardly have acted as an incentive to the expansion of genius, and must have affected it.

It seems that these VAN DE VELDES had no strong national feeling. How and why they left Holland during the war in 1672 and came to England in the pay of the king of an enemy has not yet been explained. Patriotic people suggest they must have been captured at sea, when drawing a battle for the Dutch Government. Whatever the reason, on arrival in England they gave of their best to the new employer, without any apparent desire to return to their own country.

The situation, however, was unusual when war feeling had run so strong that the corpse of a British admiral captured at sea was paraded round the Dutch capital in a glass case. Art has no nationality, and the debt we, as a nation, owe to WILLEM VAN DE VELDE the younger for his influence on our marine painting was not overpaid by one hundred pounds per annum from the Crown. This must have been a generous stipend at the time, coming as it did from the Treasure Chest of the Merry Monarch who had little to disburse for items other than very personal expenses. DE GROOT, with his unsurpassed knowledge, zeal, and accuracy, attributes over six hundred marine pictures to WILLEM VAN DE VELDE the younger, an astonishing confirmation of this artist's industry (Figs. 51, 52, 53, 54, 55, 56, 57, 58). Some of his actual works were copied with meticulous accuracy by a gentleman in the reign of George I, an Admiralty official, named WOODCOCK, who got involved with the authorities on account of an endeavour to pass them off as originals.

The Earl of Sandwich possesses some of WOODCOCK's examples at Hinchinbrooke.

It is only in more recent times that the merits of JAN VAN DE

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CAPELLE (1624-78) of Amsterdam have been fully recognized. Here, in the whole coterie of great artists of every age we have one of the rare exceptions, a wealthy dyer who used a great talent as a hobby in his leisure hours. VAN DE CAPELLE, owner of a yacht, close friend of REMBRANDT and of FRANS HALS (both painted his portrait), made a fine collection of contemporary sea pictures, with a particular attraction for the works of DE VLIET, who influenced his early efforts. As was common with most of these matured realists, he appreciated the pioneer work of the early realists and collected, as well, the drawings of PORCELLIS, of VAN GOYEN, and of AVERCAMP.

JAN VAN DE CAPELLE did not paint the open sea, as DE VLIET did; in fact, the sea was just a setting to compositions which were covered with vessels, their sails tinted to show delightful contrasts. A stretch of horizon or low-lying coast is seen between each vessel and thus gives a number of separate vistas, which, as has already been said, amplify the impression of space. According to both DE GROOT and WILLIS, his early pictures have a light silver grey atmosphere; in the later ones it becomes golden, and it is in these wonderful atmospheric effects that the genius of CAPELLE lies. Although he painted winter scenes in landscape, his summer marine pictures are finer works of art when the haze of a hot day pervades, and the sun, obscured, is giving the impression that it will at any moment burst forth in all its glory. VAN DE CAPELLE ignored historical battles and past history as these would have checked his originality and imagination. He was particularly attracted towards painting reflections in the water, and in this respect had no equal. One HENDRIK DUBBELS was even more attracted to these reflections, but never succeeded in giving them the soft transparency of this master. It seems that VAN DE CAPELLE borrowed a little of the lighter side of the work of his friend REMBRANDT, and applied it to the sea. Whatever may be said in

regard to the paucity of first-rate English painters, or indeed lack of any, at this period, worthy of the name of marine artist, nothing but praise can be given to the English collectors of the eighteenth century for their acumen in acquiring the work of VAN DE CAPELLE.

So little was he appreciated in Holland, that a fine picture reposed for a considerable time in a well-known gallery under the substituted signature of DE VLEGER. The English ownership of so many excellent examples of this master was no doubt the reason for his influence on English painters of the late eighteenth and early nineteenth century. The younger CROME, BONNINGTON, COTMAN, and even TURNER must, we feel, have digested the works of JAN VAN DE CAPELLE.

Although he began in the style of DE VLEGER he soon acquired originality and an impressionism unusual in his day. The quality of his work is surprising. A man of independent means, like the great VERMEER and TERBORCH, he could afford to eliminate anything he painted which did not satisfy his critical eye. Any man whose material needs are secure and who demands a high standard is only gratified by the best that his powers can yield, and VAN DE CAPELLE, the rich merchant and art collector, may well have chosen only his finest examples to hand down as a memorial to his talent (Figs. 59, 60, 61).

AELBERT CUYP of Dordrecht is another who became the idol of English collectors. He also was a man of means, but in distinction to VAN DE CAPELLE possessed ambitions for greater material wealth, and to attain it adapted his work to popularity, choosing portraiture or subjects which his patrons desired. His father, who taught him, laid the seeds for the 'golden' tone by which he is famed. VAN GOYEN also instructed him, and an example of this can be seen in an early work in our National Gallery (Fig. 62). From

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his first dated picture in 1639 his progress was slow; he appears to have gone through a period of trial and error, and it was not until 1650 that he established himself. His choice of subjects was wide, but few of these have greater appeal than his river scenes, which were much imitated in the eighteenth century. In these fine pictures the barometer is always set at fair; brown cows graze by the banks of the Maas, in bovine ignorance of the beauty of the river, or the architectural charm of the distant Cathedral of Dordrecht which so often appears on the opposite bank. They are homely pictures, full of righteous contentment, and they all seem to give assurance of security in life which fitted the outlook of collectors in bountiful England at the time of her industrial supremacy.

Again, we see in his pictures the Maas alive with boats. It is the annual regatta where the competitors are applauded with much dignity by the respected burghers and their worthy wives. More rarely there are marine pictures, sometimes great ships returning with the produce of the Indies, or just a simple coasting vessel gliding fully laden up the river, the weather always kind, the ships homeward bound, and in the distance the same great Church calling the crews to a prayer of thankfulness on their safe return.

CUYP was also a master of atmospheric effects in summer, but in his case the sun is effulgent, and where clouds are banking (a certain form of cloud formation is peculiar to him) he seems to allay depression by edging each with a ribbon of light. Just as character can be read by handwriting, so is it possible to imagine that of the artist from his pictures, and the impression of CUYP would be that of a man of assured position with faith in mankind, to whom God had given peace of mind. He was a deacon of the Church, a member of the High Court, and with whatever responsibilities and duties

it conferred 'a Holy Ghost Master of the Pest House in the Groote Kerk of Dordrecht'. Seemingly a suitable office for one who in the time of JAN STEEN and ADRIAEN VAN OSTADE had discarded from his compositions anything that was sordid or depressing (Figs. 63, 64, 65).

It is as if the sun is suddenly obscured by a thundercloud when we pass on to JACOB VAN RUISDAEL of Haarlem (1628-82), a precocious lad confident enough in himself to sign and date a picture at the age of fifteen. Pupil of his uncle, SALOMON, and also of a landscape painter of merit, CORNELIS VROOM (son of the old sea panoramist), he concentrated mainly on landscape, but may well have gained a taste for water painting from the works of the Haarlem school and the local lake and from his friend, ALLART VAN EVERDINGEN. There is a melancholy attended by grandeur and dignity in all the works of JACOB, as if he were portraying a frown from the Almighty on the waters. Here is a master who combined truth with imagination, and mixed them in correct proportion. He is, of course, well known by his landscapes where the deep pool at the edge of the wood is circumvented by a winding road, or where the linen of Haarlem bleaches on a wide expanse of flat country, and the great church stands behind it silhouetted against the sky. Yet, who does not enjoy JACOB VAN RUISDAEL in all the splendour of his water scene (Fig. 66) where the mill at Wijk-Bij-Durstede catches a gleam of sunshine from behind an ominous cloud, and the lake trembles at the threat of a squall.

This picture is so profound, so vital, and yet it is reassuring, for when the storm has passed the sun must break through and change the pallid light to gold. One's sympathy is extended to the three poor women on the bank, who, not weather-wise, depend for shelter on the miller who surveys the situation with a foreboding of danger to his sails. If truth to nature and imagination are here

seen in dual harness they are equally so in his presentations of storm-beaten water.

A heavy squall worries the Meer at Haarlem (Fig. 67), whipping it into foam. In the distance the town lies under a pall of torrential rain, but again the sun is struggling to peer through the clouds, and steals a glint for a small craft carrying more sail than is good for her comfort. There are other pictures by him in the same vein, notably in the collections of Sir Otto Beit, the Earl of Northbrook, the Galerie des Beaux Arts at Brussels, and at Dublin (Plate 68), but such splendid examples are rare, just as are those of his renderings of the Dutch sea-coast, with a west wind driving the seas on Scheveningen Beach, in our National Gallery, at the Mauritshuis, and in the illustration No. 69 from a private source. JACOB VAN RUISDAEL died at fifty-three years of age; he ignored popularity of subject and painted only those things which gave full power to his self-expression. He had but one failing, in that he could never depict the human figure, but found good artists at hand to supply what he lacked.

Until recent years he was believed to have died a pauper, which is often the case with those who follow their own instincts rather than those of their patrons. This, however, has been refuted, and he is believed to have practised medicine (*Oud. Holland.*, 1934).

Would the melancholy which his pictures translate be reflected in his expression to-day, could he attend at Christie's, with one of his masterpieces on the easel, and representatives of the cultured nations of the world competing for it in hundreds or even thousands of pounds? More pounds, indeed, than all the guilders he possessed in life. Who knows? It is possible the sombre dignity of his pictures would be reflected in the man. Unperturbed and unaffected, beyond some annoyance at the ravages of time and the 'restorer' on his masterpiece.

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LUDOLPH BACKHUYSEN (1631-1708) is the last of the great marine painters to be mentioned, and he is certainly the least, yet his name is almost as familiar as that of VAN DE VELDE. It is a matter of opinion whether he deserves a place in such excellent company, as his influence begat the decadent trend of sea painting.

Born at Emden in Germany he emigrated to Amsterdam and became a calligrapher at a time when business men were dependent on the neat and legible hand of a reliable man, in the place perhaps of an attractive lady typist.

BACKHUYSEN, however, was more than a master of copperplate writing, and displayed considerable talent in drawing ships. In this respect, if not the equal, he certainly falls little short of the elder VAN DE VELDE. He appears to have discarded this vocation for a career in oil-painting somewhere about 1660, for prior to his marriage in 1662 he was recorded as a draughtsman, and only became a painter with his marriage lines.

The majority of his pictures are dated between 1675 and 1700. Like the VAN DE VELDES he went afloat to obtain first-hand impressions, which were mostly confined to the Zuider Zee and the River Y. His master, ALLART VAN EVERDINGEN, imparted the attraction for painting confused water, and practically all his pictures show a stiff breeze blowing on a lee shore, where the waves pound on the beach or divide in chaos on the sea defences.

HENDRIK DUBBELS was also his master, but his influence is harder to define, for DUBBELS was a man of many styles. (This matter will be more fully considered later.)

There is an important reed-pen etching by BACKHUYSEN in the Scheepvaart Museum, which is a fine piece of drawing, although it has a mechanical appearance if compared with the work of WILLEM VAN DE VELDE the elder. In some of the early oil-paintings of BACKHUYSEN there is a trace of the influence of DE VLIET, and

even of the younger VAN DE VELDE. These are very fine works and were executed before he acquired the style by which he is better known. He is always a painter of exceptional transparency and atmosphere, but there is a decided sameness in his compositions, and a striving after dramatic effect (Figs. 70, 71, 72).

A heavy black cloud is typical in most of these later compositions, with purple, pink, and yellow hues in the sky, and this aspect of the heavens is reproduced by a number of his pupils and imitators who lack the velvety smoothness and transparency of the master. His style is a return to strong individual colour, colours indeed which are sometimes crude, and are coarsened by his imitators.

At his best, however, he shows streaks of genius, and there is truth in his rendering of the sea. Considering that his work was crammed into later life, his industry must have been immense. DE GROOT allots over four hundred pictures to him. The decorative effect of his pictures had much appeal, and just as the Englishmen of the eighteenth century copied the English period of the VAN DE VELDES, so did the Dutchmen who came after BACKHUYSEN follow in his wake.

It seems extraordinary that in Holland VAN DE CAPELLE, CUYP, and JACOB VAN RUISDAEL were practically forgotten by imitators, or perhaps it was that the work of these men lay beyond the powers of the generations who followed them. The cult of BACKHUYSEN was imitated in England a hundred years or more after his death when the stereotype copyists of the VAN DE VELDES were given some relief by Anderson and Powell.

Now, having reached the zenith of marine painting, it is in the order of things to commence the downward path, but, before dealing with the decadent period, it is well to follow up the

THE MATURE REALISTS, 1645-75

influences of the great on the lesser, and compile notes on the analogists of that time for reference of students or those who may possess works by lesser masters.

We have endeavoured to show how JAN VAN GOYEN and SIMON DE VIEGER discovered in Holland the body of water painting, and gave to it a mind, while these children of the stork took both body and mind and added a soul.

CHAPTER VIII

THE MATURE PERIOD CONTINUED, 1645-75

BEFORE considering the general ruck of artists in this period, there are certain men who, if not quite of the calibre of those well-known names in the preceding chapter, deserve a special mention.

ADRIAEN VAN DE VELDE (1635-72) was a younger brother of WILLEM, son of WILLEM, with abilities only a little inferior. He chose a far wider field of subjects than the latter, but set the great majority of his pictures in a foreign atmosphere. His drawing gained benefit by his father's help, and his painting by the instruction of WYNANTS, the landscape painter.

In every subject he depicted there is talent and ability, and on the rare occasions when he shows us the sea with the beach at Scheveningen as the prominent feature, the result is so splendid that he ranks with the finest artists of this period. He never was a marine painter in the true sense, but he expresses the strand in a manner all his own with the sea full of tender movement, and little waves curling on the high tide towards the sand-dunes almost up to the tufts of sea-grass, the scene bathed by sunshine rarely given to the people of Holland. The impression is clean, healthy as the breeze from the west (Fig. 73).

ADRIAEN, not unlike his brother WILLEM, loved to give warmth to compositions, even his beautiful and equally rare ice scenes give an impression of coming thaw. The truth is that, although a lover of his country, his artistic soul preferred the climate of Italy, in consequence he generally warmed his national pictures not only by the sun of the more southern latitude, but with allegiance to its style of painting based upon his master WYNANTS.

THE MATURE PERIOD CONTINUED, 1645-75

It is a surprise to find one of the greatest painters of church interiors on one occasion blossoming forth into seascape. This is EMMANUEL DE WITTE (1619-92) who, although no true demonstrator of nautical technique, makes up for it by unquestionable art. The specimen is unique, and only recently discovered, but so fine is this artist in everything he has undertaken that he deserves to be included in this company (Fig. 74).

A master on the fringe of greatness is ABRAHAM VAN BEYEREN (1620-74), famed for his representations of still-life, for which surprising prices have been paid in the auction rooms. It seems that these pictures acted in the Dutch house somewhat in the nature of an *apéritif*. They usually comprise a collection of food and utensil, very tastefully composed.

Few of those who appreciate the magic in the rendering of eatables by VAN BEYEREN know that he produced quite a number of masterful seascapes in the style of VAN GOYEN, with a touch of the skill of JACOB VAN RUISDAEL. He chose for his subjects the River Maas under the influence of strong wind, and obtained intense movement in the water, carried in its agitation to a point of theatrical unreality.

His distances have a peculiar charm; they resemble those of VAN GOYEN with everything of the ease and freedom of that master's pencil, but they are painted with much more body. It is strange that no seascape work of VAN BEYEREN appears to have been executed before his fortieth year, and it may be that middle age brought with it an impaired digestion, the effect of which was to make the depiction of the eternal lobster a trifle nauseating. He holds a unique record in that, in the church at Maassluis, decoration has for once been permitted in the form of sailing boats and glittering fish from the apt brush of ABRAHAM VAN BEYEREN (Fig. 75).

THE MATURE PERIOD CONTINUED, 1645-75

REGNIER NOOMS OR ZEEMAN as he is generally called (1623-68) was, as his name denotes, a sailor, and stands high in the order of sea painters. He misses greatness, for he is uneven in his compositions, has a tendency to dark tones, and at times a lack of cohesion, but no one could find fault with the liveliness or the attraction in parts of his pictures.

As a professional sailor who visited most of the world in a comparatively short life he concentrated on subjects of nautical interest and, as well as sea-battles, gave excellent impressions of the places he visited, and, in particular, the North African coast when Tunis was the centre of piracy. He was truthful in his painting of ships great and small. A favourite subject is these ships careened, with busy figures scraping off the barnacles and boiling the pitch, while others are caulking the timbers.

Occasionally he shows the gallows erected on a headland with culprits hanging to serve the double purpose of protecting the area of the town from unwholesome aroma and of warning truculent seamen of the penalty.

Often there is a touch of romance in his skies, where yellows and blues predominate (Figs. 76, 77).

We now come to the interesting painter HENDRIK DUBBELS (1620-76), who seems at present to have been insufficiently studied. It is difficult to assess whether he was a man of some influence and originality or adept only in imitating the style of others. His pictures are found in four distinct types; three of these appear to be close imitations of DE VLIET, WILLEM VAN DE VELDE the younger, and BACKHUYSEN, respectively, the other shows much originality, although in it there is a hint of VAN DE CAPELLE. DUBBELS was the master of BACKHUYSEN, and there is a dated picture by him in the style of this painter prior, it would appear, to any *dated* picture by BACKHUYSEN. This may be a coincidence,

THE MATURE PERIOD CONTINUED, 1645-75

but appreciating his originality on occasions, it is possible that the master was the influence which underlay the latter style of the pupil (Figs. 78, 79, 80).

He gloried in painting reflections even to a greater extent than did VAN DE CAPELLE. Once there was supposed to have been another DUBBELS whose Christian name was JAN, but it is more than doubtful if he existed, as no work has been definitely ascribed to him. Possibly the varying styles of HENDRIK led to this assumption. A picture in the Liechtenstein Gallery at Vienna, once ascribed to JAN DUBBELS, is now attributed to JERONYMUS VAN DIEST, and the initialled signature may also have assisted the misconception.

JAN ABRAHAM BEERSTRATEN (1622 to about 1666) painted historical sea-battles on rare occasions, but is better known for his pictures of shipping in the port of Amsterdam. His colourings are cheerful and his ships well-drawn and accurate in technique. He is fond of showing his flags frayed by the wind (Fig. 81).

ANTHONIE BEERSTRATEN has a similar style and choice of subject, but paints with less merit.

A third BEERSTRATEN has been mentioned, but his existence is by no means conclusive. The fact that JAN ABRAHAM when he signed his pictures did so with alternating christian names and varied the spelling of his surname, may well have led to confusion.

ALLART VAN EVERDINGEN (1621-75) was the other master of BACKHUYSEN, and as has been said, had some influence on JACOB VAN RUISDAEL. His work fringes the period of the early realists, in fact in some cases he goes to the panoramists for inspiration. He was a traveller, and made a name with waterfalls in the rivers of Sweden. As a marine painter he introduced a lively effect to his sea, in many cases carried to a point of exaggeration, yet in some of his simple pictures of a Dutch river scene when the wind is strong

there is reality and charm. He may have influenced VAN BEYEREN (Fig. 82).

Some of the men we have mentioned assisted greater painters by introducing figures or backgrounds into their pictures, for instance, figures by ADRIAEN VAN DE VELDE constantly appear in the works of JACOB VAN RUISDAEL, and in the backgrounds of the still-life painters, as, for example, in a picture by JAN DAVID DE HEEM where a pair of turtles are seen on a sand spit, the artist probably employed a marine painter of merit to paint a distance of fine ships manœuvring so close to the shore as to be in grave danger of grounding.

There is another man who finds a place in our chronology here, and in view of the controversy which his name invokes as a *painter*, his case is discussed at some length.

WILLEM VAN DE VELDE the elder (1611-93)—attribution of works to this draughtsman in the oil medium has led to intense difficulties.

HOFSTEDE DE GROOT in his catalogue Vol. VII, was no doubt on solid ground when he stated that the elder VAN DE VELDE may have painted several of the battle pictures now ascribed to his son. It should be of interest to those who have studied this subject if certain evidence on the matter is sifted, and a few logical inferences made.

In a previous chapter we mentioned this man as a wonderful draughtsman with accurate nautical technique, renowned for his efficiency with the reed-pen. A draughtsman who undertook to train the pencil of his son, but was incapable of doing the same for him in oil-paint and chiaroscuro, and, therefore, discerning the boy's great talent, sent him to SIMON DE VLIET the leading marine painter of the day.

We know the young WILLEM kept up his association with DE

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VLIEGER for many years, for he followed the latter to his final residence at Weesp, all of which time the elder WILLEM was continuing his prowess in black and white.

If we study the works attributed to the latter in the Rijksmuseum, we find a considerable number of splendid reed-pen etchings, and also two alleged paintings in oil.

Of these paintings, one represents the battle of the Sound between Dutch and Swedes in 1658 and is *painted* 'en grisaille', the other in colour, represents the four days' battle in 1666 and is dated 1668 (Fig. 83); this is a replica of the reed-pen etching of the same subject, and it can be traced back to the old Admiralty House on the Maas. Neither of the pictures are of great merit, and they are certainly not the work of the son.

In old Dutch auction records published regularly between 1699 and 1738 (HOET) numerous *oil paintings* are mentioned and attributed to the young VAN DE VELDE. These in every case attained hundreds of guilders, whereas but *one* in oil appears under the name of the father. This, although a large and important sea-battle, only reached the paltry sum of nine guilders (VAN ZWETEN Sale, 1738). Reed-pen etchings frequently appear in these records, *all of them under the father's name*, and made very good prices.

Thus it may be assumed that before 1658 oil paintings by the elder VAN DE VELDE are unknown, and between this date and 1672 (when the Dutch period concludes) they are exceedingly rare. No consideration of this matter would be complete without reference to CAPTAIN BRUCE INGRAM, a zealous investigator of the problem, who in *The Times* during 1934-5 endeavoured to provide the evidence DE GROOT lacked. In the first place INGRAM's investigations confirm the scarcity of oil paintings which can be attributed to the father prior to 1672, the year when he crossed the water, and this is borne out by official documents, as will be noticed in the

THE MATURE PERIOD CONTINUED, 1645-75

Royal Charter¹ in which so late as 1675 he was referred to solely as a 'draughtsman'.

The Charter of 1675 definitely commissioned the elder VAN DE VELDE to *draw* and the younger VAN DE VELDE to *paint his drawings*. It was a similar arrangement to the previous one with the Dutch Government, but the collaboration between father and son, we may presume, was closer—they were strangers in a new land, called upon as paid servants of the Crown to fulfil a mission in which success was essential. They were required to supply pictures of sea fights, to re-compose them again and again, or to provide replicas—a dull scheme of things for the genius of the son. The elder VAN DE VELDE, no doubt, by now had improved with the oil medium, and the younger man appreciating this gave more scope to his father's brush. We have reason to know that the fine quality of the son's artistry was not maintained after his arrival in England. In such conditions identification is very difficult. In the case of RUBENS, whose pupils worked with him to complete commissions, his drawing is definitely recognizable, even if the colours mixed under his supervision were not always applied by him. In the case

¹ 'Charles the Second, by the Grace of God, &c., to our dear cousin Prince Rupert, and the rest of our Commissioners for executing the place of Lord High Admiral of England, greeting. Whereas we have thought fit to allow the salary of one hundred pounds per annum unto WILLIAM VANDEVELDE the elder, for taking and making draughts of sea fights; and the like salary of one hundred pounds per annum to WILLIAM VANDEVELDE the younger, for putting the said draughts into colours for our particular use; our will and pleasure is, and we do hereby authorize and require you to issue your orders for the present and further establishment of the said salaries to the aforesaid WILLIAM VANDEVELDE the elder and WILLIAM VANDEVELDE the younger, to be paid unto them, or either of them during our pleasure; and for so doing, these our letters shall be your sufficient warrant and discharge.

Given under our privy-seal at our Palace of Westminster, the 20th day of February, in the 26th year of our reign (viz. 1675).'

(Supplied by the courtesy of the Editor of the *Mariner's Mirror*, in which it was originally published.)

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of the elder VAN DE VELDE, his drawing and that of his son had extreme similarity, and the stereotyped sea battle might, as time progressed, show little difference in their application of paint.

INGRAM applies his investigations in particular to this subsequent period of work in England, and alleges cases of a contemporary signature found on the back of the original canvas where the words 'de oude' (the elder) occur.

He also calls attention to a supposed difference in signature between father and son (the former in roman capitals, the latter in the manner of flourishes), but he readily admits he cannot suggest a noticeable difference in the execution of the painting.

A signature which has all the appearance of genuineness is a hall-mark, provided the picture has the style and quality of the artist, but it is to the expert little more than a confirmation of a previously formed opinion. The suggestion of difference in signatures is, however, an attractive line for investigation could the difference only be proved to be universal.

Unfortunately, this does not appear to be so. All except two of the reed-pen etchings exhibited in the Rijksmuseum carry the roman letters attributed to the hand of WILLIAM VAN DE VELDE the elder: these two, however, contain the flourished signature attributed by Ingram to the son.

At Budapest is a painting, signed 'Van de Velde de jonge' (the younger). There are no flourishes. The same applies in the capture of the Royal Prince at The Hague, and in some other less important but authentic pictures by him. On the other hand, we have noticed that the earliest dated oil painting by the son, and the earliest dated reed-pen etching attributed to the father, were both in 1653. A coincidence which might be used to suggest that two of those fine reed-pen works at the Rijksmuseum were executed by the son. This is, of course, possible, but we are

not prepared to subscribe to it. Had the son applied himself seriously to 'grisaille' it seems that HOET, who produced catalogues within the lifetime of the younger VAN DE VELDE, would not have drawn the clear distinction of ascribing all the 'grisailles' to the father. In every case of a 'grisaille' coming under the hammer we find it attributed to the father, and save in the one case (van Zweiten sale) every oil painting is ascribed to the son.

In Holland the father and son had collaborated to a considerable extent, though not so fully as later. While the father was a brilliant draughtsman and an inspiration for drawing, the son was an excellent painter. We believe the father did not attempt painting until about his forty-seventh year.

It therefore seems more than a possibility *that the son was the instructor of the father* in the oils, and this resulted in an immature effort or two by the latter during the last years of their association in Holland.

In the English period, to WILLEM VAN DE VELDE the elder certain oil paintings can be attributed and are in fact recorded as wholly by his hand, and it is probable that the investigations of INGRAM have located a few more, but a more convincing basis will be found if and when differences in execution are discerned. One fact is obvious, and that is, that he was recognized at his death as a *painter*. Coming as he did in 1672 to England as an official *draughtsman*, he was buried in 1693 at St. James's Church, Piccadilly, officially described as late *painter* to the Kings Charles II and James II (it seems that there was no official sinecure after the arrival of William of Orange).

CHAPTER IX

ANALOGISTS AND IMITATORS OF THE MATURE PERIOD

JAN ABRAHAM BLANKERHOFF (1628-74) is a painter who is of interest for the reason that he got exceptional realism into a disturbed sea. He prefers bad weather with several labouring ships for his subjects, in order to display this gift. His skies are not so good and his colouring is monotonous and heavy. He also painted one or two historical sea battles on a large scale.

Like most of these lesser marine painters, he shows a characteristic rendering of a flag which is turned upwards and frayed by a gale (Fig. 84).

JACOB BELLEVOIS (1621-72), a Rotterdam marine painter, who gets plenty of action into his ships and is a good colourist, but his shadows are opaque and heavy. He attempted some of the smaller actions of war vessels, but is at his best in the broad reaches of a river where the little town in the distance looks very real and pleasing. The canvas of his ships is painted a dirty yellow, which is not a usual colour for canvas, and he has a typical way of depicting the flags which are serrated on the upper edge; he, like some others, turns the blue of the Dutch ensign with an artist's licence to dark green. Like VROOM, he usually signed on the flag. The figures of his men lack flexibility, and the hulls of the ships are over-dark (Fig. 85).

JERONYMUS VAN DIEST (1631-73), a son of WILLEM VAN DIEST, painted in a more mature style than his father; his ships are well and truly done, and he likes the historical battle; his waves are inclined to be stilted, and he is given to depict spray of a curiously speckled appearance (Fig. 86).

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His flags usually twist down and form a triangle. His son ADRIAEN VAN DIEST (*circa* 1685) did a considerable amount of work in England, with small coast and river scenes in the style of VAN GOYEN.

JACOB ESSELENS (1626-87) is a painter who excelled with beach scenes somewhat in the style of ADRIAEN VAN DE VELDE, in that he was inclined to show the influence of the Italian school, but he never forgot to give his pictures plenty of the national flavour (Fig. 87). He also painted river scenes.

JOOST VAN GEEL (1631-98), a painter of Rotterdam, is well-known as a student of GABRIEL METSU whose subjects he followed with considerable success, but on rare occasions he attempted a coast scene and painted the sea with some merit.

In this type of picture he is a close follower of DE VLIAGER, but the aristocratic figures on the beach show the influence of METSU.

In the picture shown (Fig. 88) it is interesting to notice that the four-pronged grapnel is still used in His Majesty's service to-day.

JAN VAN LEYDEN, working in the middle of the seventeenth century, is known by a few historical battle pictures between the years 1667 and 1669 to commemorate victories over the English. They are well drawn but dull in tone, as he was a poor colourist.

PHILIP VAN MACKEREN worked in the middle of the sixteenth century at Veere. He was an illustrator of little or no merit, and has left a work in the Stadhuis of his native town which records all the vessels belonging to that port in 1651, a poor artistic production.

JACOB SALOMON VAN RUISDAEL (1630-81), a nephew of JACOB, made his pictures a compromise between the styles of his greater relatives. He occasionally did this with the river scene, and is a danger to collectors, who may acquire one of his works imagining it to be a greater relative, for his art is hardly worthy of the great name he bore.

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WILLEM SCHELLINCKS (1627-78) is included in the lists on account of a picture in the Rijksmuseum which shows the burning of the English fleet at Chatham in 1667.

It is understood the attribution is not certain.

AERNOUT SMITS (1641-78) was a pupil of BLANKERHOFF, his works are not rare, and he is represented in several of the less important continental galleries (Fig. 89).

He gets some of his master's life into the sea and improves upon him as a colourist. He might have made a greater name had he lived longer.

LIEVE VERSCHUUR (1630-86), a scholar of PORCELLIS and of BELLEVOIS, shows little of the influence of his masters in any of these works, and being a Dordrecht man, it was the works of CUYP which undoubtedly influenced him. There is considerable artistic merit in the composition of his skies, where there is something of an Italian atmosphere and a freedom in his drawing and originality in his conception.

He was a lover of pomp and ceremony and preferred to paint crowded compositions (Fig. 90 represents the Great Fire of 1666).

EGBERT VAN DER POEL (1621-64) is well known as a painter of fires, which he executed in profusion. But he also painted the coast very ably although he can hardly be termed a marine painter, his sea and ships being purely in the nature of a background; he made very pleasant pictures. Flame colour, however, crept into all his productions.

PIETER VAN SOEST, working about the middle of the seventeenth century, was another of those historical painters of sea battles who concentrated on the defeat of the English in the years of our trouble with war, plague, and fire. He is represented by a capable work in the Scheepvaart Museum, but has no originality.

EGMONT STOOTER (1622-55), a very rare painter who followed

ANALOGISTS AND IMITATORS OF THE MATURE PERIOD in the style of VAN GOYEN, but with individuality of his own; a work of his hangs in the museum at Leyden but it is immature (Fig. 91).

C. W. SCHUT worked about the middle of the seventeenth century, and is known by a picture in the Hamburg gallery which has originality. It is based on the river style of SALOMON RUYSDAEL (Fig. 92).

JACOB DE GRUYTER (*circa* 1670) was, if not a pupil, in close touch with AELBERT CUYP at Dordrecht. He is known by two or more fine marine pictures in which he shows a blending of CUYP with the style of VAN DE CAPELLE. If the date of his birth and death are correct these works show surprising maturity at an early age. DE GROOT emphasizes the merit of this painter in a work which is at the present time in America. The picture (Fig. 93), which can be attributed to him with some confidence, has passed into an English collection.

CLAES MOLENAER (1624-76), a Haarlem painter of tremendous industry, who is often pleasing, but never great. He was not a marine painter, but his river scenes are numerous, although he is mainly concerned in the individuals on a bank. Most of the Dutch coast and river painters include in their compositions fishermen and their tackle, and CLAES MOLENAER is never happy without them. He also painted coast scenes, and for that reason obtains a reference here in distinction to CORNELIS DEKKER, the two ROMBOUTS, and the two DE VRIES, all of whom painted numerous landscapes in which the river featured to a greater or lesser extent, but were essentially landscape men (Fig. 94).

THOMAS HERREMANS, who died in 1693, did a considerable number of beach and river scenes, in which he crowds many figures and boats together; his colouring is bright, if somewhat crude, and his pencil is heavy. Pictures of this artist are very numerous, more so in his latter day when his art declined to pot-boiling. He almost always signed TH. MANS and dated (Fig. 95).

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B. C. KLEECKNECHT. Little or nothing is known of this painter beyond the fact that he worked in the mid-seventeenth century, and there is a picture ascribed to him in the Scheepvaart Museum. It is coarsely rendered in a somewhat original style (Fig. 96). A model ship being towed is a curious feature.

WOUTER KNYFF (1620-75) was a painter who tried to march in step with VAN GOYEN, but, in contrast to other numerous imitators of the latter, he concentrated on the Dutch rivers. His pictures are weak and unconvincing when they are compared with the master, but they are apt to be mistaken through lack of connoisseurship. He fails to obtain the freedom of pencil or the tone of the work of VAN GOYEN. He was fond of introducing mossy towers by his riverside, and the eternal boat in the foreground, containing one or two clumsy-looking fishermen. There is, however, a river scene in the Dublin Gallery which has been attributed to him far above the ruck of his work which shows no originality or variety. A typical example is illustrated (Fig. 97).

WILLEM KOOL OR KOLEN (1620-66) bears in his style of painting and choice of subject a similarity to THOMAS HERREMANS, but he is more uneven, and the majority of his works are poor: like HERREMANS they are usually of small size, and also lack originality in composition. They are almost always signed.

JOHAN MEERHOUT (*circa* 1660) painted river scenes in which a grand castle and sometimes a town is introduced. They are dark in tone, but his figures and ships are neatly drawn. He also painted coast scenes and generally signed his works (Fig. 98).

P. DE LEEUW (1647-79), a seascape signed by this painter shows a similarity to some of the works of HENDRIK DUBBELS.

HENDRIK DE MEYER (1620-90), a Dordrecht and Rotterdam painter, emulated AELBERT CUYP without the freedom of his hand or the clarity of his well-graded colours. DE MEYER was fond of

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beach and river scenes, where the figures are carefully composed and painted, but the background is too brown and heavy to be attractive, and his pictures are overloaded with detail. They are generally on a large-sized panel, and he is given to introducing well-dressed people as the central figures (Fig. 99).

CORNELIS DE MAN (1621-1706) of Delft, painted a varied number of subjects, mainly exteriors, with figures of large size, but a river scene of quality and bearing his initials has been ascribed to him. It follows the style of VAN GOYEN. DE MAN is reputed to have framed his pictures in whalebone, which in octagonal form surrounds this river scene (Fig. 100). The work bears great similarity in execution to a picture of a whaling station by his hand.

PIETER VAN DE VELDE (1634-87) is alleged to have been a close relative of WILLEM VAN DE VELDE the younger. He was, however, a resident of Antwerp, and his style of marine painting is a reversion to that of the panoramists with all its dramatic emphasis.

The illustration (Fig. 101) shows a neat and lively pencil, but he was a weak colourist and adds no lustre to the name he bore. There is a leaning also towards Italo influences, but he is especially interesting for his style and subject at this later period of marine painting.

'GRISAILLES' OF THE MATURE PERIOD

It is difficult to suggest any clear-cut difference between these men and the earlier workers on the reed-pen, but an endeavour has been made to keep to chronological order in mentioning them.

CORNELIS BOUMEESTER, working about the middle of the seventeenth century at Delft, appears also to have achieved notoriety as a painter of ships on tiles. He is represented at the National Maritime Museum (Fig. 102).

CASPAR VAN DEN BOS, born in 1634, was a native of Hoorn, where

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he became a ship-builder, and exercised his reed-pen in depicting the views from his ship-building yard (Fig. 103).

LUDOLPH BACKHUYSEN. This eminent painter is represented in the Scheepvaart Museum with a fine grisaille, a relic of his early days in a vocation similar to the elder VAN DE VELDE, but if comparison is made between these two, this work of BACKHUYSEN appears mechanical, and lacks the genius which made VAN DE VELDE famous.

CORNELIS P. MOOY worked from the middle to the end of the century at Rotterdam. He is perhaps the best of the later reed-pen etchers, and concentrated on merchant ships rather than fighting ships (Fig. 104).

ABRAHAM SALM worked from the middle of the century until well into the eighteenth, and visited the Cape, where he did some of his etchings. He has a heavier touch than the other reed-pen performers, but his whaling scenes are attractive (Fig. 105).

ABRAHAM VOGELAER (1641-1720) was fond of depicting the herring fleets at work in the North Sea. He was a mediocre artist (Fig. 106).

CHAPTER X

DECADENCE, 1676-1700

PROGRESS is retarded by rising ground while momentum gathers speed on the decline, which applies to the water painters of the Netherlands, who after more than half a century of struggle reached their summit between 1660 and 1670, and thereafter descended, at first leisurely, but when momentum increased the pace was very rapid.

This period of decadence is marked by a definite return to the dramatic style and strong individual colours; BACKHUYSEN's school with their dry and coarse paint repeating the compositions of their master. The draughtsmanship, however, is generally correct, so much so that it becomes almost mechanical.

Both atmosphere and transparency have deteriorated in the struggle to procure decorative effect and leave an impression of blatant artificiality; in fact, it might be tactful if we termed this the 'decorative period', for the type of picture of this school has attraction and deserves popularity if only as an adornment; it certainly possesses a gift of harmonizing, like the flower painting, with the scheme of decoration popular at the moment. There was no reduction in the quantity of pictures painted. On the contrary, the number was prodigious.

ABRAHAM STORCK (1636-1712) is a well-known name; so prolific are his signed works, that it is certain they were not all painted by him, and that he employed a factory of collaborators. Here again is a man who lived nearly half his life before we find him dating an oil painting, for the earliest date recorded was in his thirty-fourth year.

The nature of his art is flamboyant, to attain which strong and

varied colour is an essential. Hence the typical sky of the Mediterranean displaces the more sombre one of Holland. Moreover, a Dutch town true in detail includes many buildings of little or no decorative value, so he introduces suitable ones, and mingles them together in order to enhance the decorative effect, making the town unrecognizable. His ships are true enough technically, but appear too refined and got up for the occasion as they glide through unnaturally blue water, seeming to control the elements to suit their graces. A piece of flotsam or plank (common accessory to bear a signature so often included in all Dutch seascapes) seems out of place in a sea offering no suggestion of guile. Of course, galas, regattas, and aquatic ceremonies of any sort were excellent material for this artist, anything in fact which crowded his composition. The land yacht of Prince Maurice of Orange, and better still the visit of Peter the Great in 1697, proved Heaven-sent for his kind of picture. There were, however, a few happy lapses, made in his early days when decoration was relegated to a secondary position; and the influence of the younger VAN DE VELDE, both WILLEM and ADRIAEN, is clearly noticeable, but no doubt ABRAHAM STORCK will always retain the appreciation of those people who admire colourful decoration artistically contrived (Figs. 107, 108).

JAN STORCK (*circa* 1675), whose dates of birth and death are uncertain, was probably a brother of ABRAHAM—in any case his work is similar. His pictures are, on the whole, rare, but he ranks in merit below his brother, although on occasions, as for instance in a large river scene at Hertford House, he surpassed himself. His reflections in the water are good, but the ripples are very stilted and conventional (Fig. 109).

ADAM SILO (1674-1766) almost belongs to the next century, although his early works were executed before 1700. He was a Swede and a ship-master in the employ of Peter the Great, but

he worked in Holland under ABRAHAM STORCK whose style he followed, with less attention to decorative effect, but with inferior talent (Fig. 110).

WIGERUS VITRINGA (1657-1721) was a painter who came from Leeuwarden and based his style on that of SIMON DE VLEGER, often with a hint of VAN DE VELDE. He painted bad weather at sea so well that many of his pictures are in error ascribed to a greater man. His signed works are very rare (Fig. 111).

GERARD BOUTTATS of Antwerp (*circa* 1675) is known as an engraver, but the author possessed a signed work by him in oils which had merit and some similarity to the style of the younger VAN DE VELDE. The family of BOUTTATS yielded many engravers of repute at Antwerp, and this picture was probably one of the few marine pictures which in the latter part of the century was painted in Flanders.

The influence of BACKHUYSEN entirely dominates the following, some of whom were his pupils:

PIETER COOPSE (*circa* 1675), an Amsterdam painter, and a pupil of BACKHUYSEN. He was a prolific engraver, but his pictures are rare, and in less enlightened days the initials were mistaken for those of PIETER VAN CROOS. There is of course no similarity whatever between their pictures. COOPSE attains a natural tone, his aerial perspective is good, his ships technically correct, although they are heavily painted, and appear cumbersome. As a painter of the sea itself he did not excel (Fig. 112).

MICHEL MADDERSTEG (1659-98), also of Amsterdam, is reputed to have been a better painter. One of his works in a continental gallery was mistaken for a fine BACKHUYSEN before his initials were discovered, and as he appears to have seldom signed, there are probably other pictures by him known under the greater name. The author, however, has not seen his work.

DECADENCE, 1676-1700

GERRIT POMPE (*circa* 1680), a Rotterdam painter whose strength lies in painting the sails, which he does exceedingly well, otherwise his seas are leaden and severely formal, his ships heavy in hull and lacking animation (Fig. 113).

JAN CLAES RIETSCHOOF (1652-1719), a native of Hoorn, was a fine sky painter with a gift of giving to it all the portents of the weather. There is movement in his sea and ships and a pleasing aptitude in composition, but he can be recognized by the lack of structure in his waves and the starchy appearance of his spray (Fig. 114).

GERARD VAN BATTEM (1636-85) was a well-known Rotterdam painter of varied subjects. There is a single seascape attributed to him in the Brussels Gallery. It has almost the transparency and softness of BACKHUYSEN, but is over-dark and the composition is confused. It was probably painted towards the end of his career.

Of JAN COERSEMANS, beyond a photograph of a picture supplied to DE GROOT's collection, nothing is known. This photograph appears to be very much in the style of the picture by PIETER COOPSE. The name is only included as it appears in the attributions of this authority. There is no evidence as to the present whereabouts of the picture, and it has possibly been mistaken for COOPSE.

LUCAS SMOUT, the younger (1671-1713), of Antwerp, painted a few marine pictures and the beach at Scheveningen. He was not an important artist and more generally worked in the style of the Italo-Dutchman, MINDERHOUT.

The cult for BACKHUYSEN lasted in Holland throughout the eighteenth century, while the VAN DE VELDES dominated England, but it definitely appeared in England in the early nineteenth century through ANDERSON and POWELL and some other gentleman of

tremendous industry who had no compunction in signing clumsy efforts with the initials of BACKHUYSEN.

And here we complete our story of the seventeenth-century artists, leaving these Dutchmen when they were becoming a faint echo of past greatness.

The tale of English marine and river painting, if and when it is written, would at this period commence. It would amble through the imitators of the VAN DE VELDES in the early and mid-eighteenth century, brightened here and there by the work of SAMUEL SCOTT, to the period of the conventional English illustrators of the victories in the Napoleonic wars. It would at length in the nineteenth century reach atmosphere and genius with COTMAN, BONNINGTON, and TURNER, and his 'Passing of the Old Temeraire'. Such an investigation would pale before our friends of the seventeenth century in the Netherlands, but it would also emphasize, as it did for the Dutch, that pride of race and glory of achievement which attends faithful and successful service in the nation's cause on the seas.

Some of these Dutchmen recorded their homage to the waters in masterpieces now renowned the world over. The British effort has not, on the whole, nearly so great a claim. Nevertheless, it also teaches a lesson which no British man or woman can, in the state of world affairs, afford to ignore.

Barge, Hoy, Fishing-boat, Whaler, Indiaman, or Man o' War—we see each of them in the old Dutch pictures proudly flying the red, white, and blue of Holland—the emblem of an undaunted race then at the zenith of its power.

The same colours, combined in different form, hold the sea for us to-day.

Let us ensure that it continues, for Britain now more than ever lives by her business on the open waters, which can only be

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protected by the efficiency of her ships and sailors. The effort required from a maritime nation in the past is demonstrated in many of the pictures, and serves as a reminder of our duty for all times. Hence, a visit to the National Maritime Museum at Greenwich is recommended for all those who take pride in their heritage and desire to uphold it in a difficult future.

APPENDIX I

FEATURES OF THE PERIODS

	<i>circa</i>	
Panoramists	1597-1625	Panoramic view, concentration on <i>ships</i> , high horizon, fantastic colours, dramatic detail, no atmosphere.
Transition	1614-1625	Lower horizon, lower point of vision, strong individual colour set in sombre surroundings.
Early Realists	1625-1645	Seen on horizontal plane, lower horizon, concentration on the <i>sea—ships</i> being subsidiary—sombre tone, atmosphere and light and shade.
Mature Realists	1645-1675	Horizon still lower, transparency, fine atmosphere and gradation of tone and colour, sense of space, vistas in the composition and values better co-ordinated.
Decadence	1675-1700	Return to bright individual colours and dramatic outlook, decoration displacing truth to nature, coarser colouring, less atmosphere.

APPENDIX II

NOTES ON MATERIALS, ETC.

THERE are certain things by which the nationality of a picture and the period to which it belongs can be gauged with some assurance.

Firstly, the material on which it is painted.

Wooden panels were in common use up to the eighteenth century, nor were they uncommon for small pictures afterwards. In the early periods both in Italy and Spain the panel was made of soft wood, whereas in the Netherlands oak was invariably used. In Holland the panel increases in thickness towards the end of the seventeenth century.

Generally, Flemish pictures on panel have the straight edges, Dutch panels are bevelled and show the crude chiselling of the old tool. The ill effects of time on a panel are warping and cracking, and to avoid this a valuable picture should be 'cradled' directly there is any sign of trouble.

England used oak occasionally, but the mahogany panel was favoured in the late eighteenth and early nineteenth century, particularly by the Norwich school. Mill board was also common. It must, however, be remembered that mahogany was not used in England much before 1720. Some Neapolitan and other pictures are painted on slate. Webbed canvas on a soft wooden panel was used by the primitive painters of the Spanish Catalan, while copper was a very popular metal amongst the seventeenth-century Flemish; it was seldom used by great masters, but very often by copyists. The drawback to copper is the difficulty of retouching damaged paint, due to the effect of the metal changing the added colour.

Canvas varies with the nationality. Spanish and some seventeenth-century Italian pictures are painted on a coarser variety than those of the Dutch or English. The later English canvases are of a finer texture and have a moist appearance. The great majority of the genuine works of small size by the better Dutch artists were painted on panel.

Practically all seventeenth-century pictures on canvas have at some time or another been rebacked. This is easily noticed if the picture is removed from the frame, when the edges of the old canvas will be seen, over which varnished paper has generally been applied.

Paint is always hardening with age. This assists the cleaner, who is able

NOTES ON MATERIALS

to remove restoration of a later day by the careful application of solvents. Certain colours, such as Prussian blue, are more or less modern and can never be present in a genuine picture of the earlier period. Many a 'fake' advertises itself by the pigments used, and the material used with them.

In cleaning, care is necessary not to remove the old glazes, and under certain solvents these and the 'browns' are very liable to disappear. Hence, expert cleaning is essential. Many fine old works have suffered in the hands of the amateur by careless use of the knife or by the application of undiluted spirit, or ammonia, just as some pictures have been over-restored by an artist who prefers to apply his own brush work rather than to nurse that of the master by careful 'stippling'. Cleaning with soap and water is the safest way for the amateur. A potato is harmless and more or less useless.

The type of varnish which is used is of great importance. A copal which has spirit in it will eat into the original paint and render extremely difficult the work of a future cleaner. The result of his work in this case is seldom satisfactory, and the pristine glory of the picture is ruined. If a mastic varnish is used, however crude (and indeed in some cases a common carriage varnish was used on old pictures), the cleaner will have an easy task. There are some cases also when a picture was varnished before the paint had thoroughly hardened, in which case cleaning is bound to bring off a lot of the original paint, and it is better to leave it alone.

After 1700 bituminous pigment was introduced. The effect of this is to cause those deep lanes of cracking in the paint which are particularly noticeable in the works of Reynolds and others of his period. It is thus obvious that no seventeenth-century picture should appear deeply pitted with crackle. There is, however, in all early pictures a fine superficial cracking in the paint, which has been caused by its hardening with age. In 'primitives' it generally has the appearance of a very fine web of close mesh. Crackle, however, is no sure confirmation of age, as it can be reproduced by a clever faker. Such efforts are imported, as a rule, from the Continent, and are addressed in particular to 'valuable' primitives; sometimes these appear to be in bad condition and slightly repainted.

Copies of almost every fine picture abound, and many of these are contemporaneous and of similar size to the originals. Most copies are obviously what they profess, but as great artists copied earlier great artists, some are excellent representations. A few well-known pictures have been

APPENDIX II

repeated by the original artist. Pictures, however, which have replicas extant lose their intrinsic value. The expert, if he really be so, has a limited sphere of knowledge, and authenticity of a picture is best diagnosed by one who professes a knowledge limited to one school of pictorial art.

Science has done much not only towards identification of brushwork by photography (for the brushwork is the hand-writing of the artist) but also by X-ray, in search for under-painting, &c. The unchallenged pedigree of a fine picture is more valuable than science or experts.

APPENDIX III

LIST OF PAINTERS

WHERE painters have frequently dated their pictures, the dates are given between which dated pictures occur.

If a single date only is shown, it refers to a particular picture; and the rarity of dates by the painters is noticeable.

If the dates are in brackets, the period is one in which the artist is believed to have worked, but no dated pictures occur.

The galleries mentioned are those, mainly in the north of Europe, where good examples by the artist can be seen.

Where no reference is made in this column, it must be assumed that the example referred to is in private or trade possession.

Artists who were essentially marine painters or etchers are marked with an asterisk.

APPENDIX III

<i>Name</i>	<i>Born</i>	<i>Died</i>	<i>Native town</i>	<i>Worked at</i>	<i>Pupil or Style of</i> ()	<i>Works dated</i> <i>between or</i> <i>worked</i> <i>between ()</i>	<i>Typical examples at</i>
*VAN ANTHONISSEN, Arnoldus	?	?	Amsterdam	Amsterdam	H. van Antwoines- sen	(1662-9)	Leyden.
*VAN ANTOINISSEN, Hendrik	1606	1657	Amsterdam	Amsterdam	Porcellis, de Vlieger, van Goyen	1647	Fitzwilliam Museum, Cambridge, Amsterdam, Antwerp, Hermitage.
*VAN ANTUM, Aart	?	?	?	Antwerp	(Vroom)	1604-18	Amsterdam, Rotterdam, Antwerp.
ARENTSZ, Arent	1586	1635	Amsterdam	Amsterdam	P. Aertsz	(1610-35)	Amsterdam, Rotterdam, Cairo,
*VAN ARTVELT (or ERTVELT), Andries	1590	1652	Antwerp	Antwerp	?	(1610-40)	Antwerp.
VAN AS (or ASCH), Pieter	1603	1675	Delft	Delft	Jan van As	(1625-70)	Ghent, Greenwich, Nuremberg.
*BACKHUYSEN, Ludolph	1631	1708	Emden	Amsterdam	Everdingen Dubbels	1658-1707	All notable galleries
VAN BATTEN, Gerard	1636	1685	Rotterdam	Utrecht, Rotterdam	(Backhuysen)	(1660-85)	Brussels.
BEELT, Cornelis	1640	1702	Haarlem	Haarlem	(van Goyen)	(1665-90)	Antwerp, Amsterdam.
BEERSTRATEN, Anthonie	?	?	Amsterdam	Amsterdam	Jan A. Beerstra- ten	(1660-70)	Koln.
BEERSTRATEN, Jan Abraham	1622	1666	Amsterdam	Amsterdam	(de Vlieger)	1652-68	Antwerp, Amsterdam, Munich.
*BELLEVOIS, Jacob	1621	1672	Rotterdam	Rotterdam	(de Vlieger)	1660-8	Amsterdam, Hague, Brunswick.
VAN BEYEREN	1620	1674	Hague	Hague, Alkmaar,	Pieter Putter	1661-73	Rotterdam, Budapest,
Abraham				Amsterdam	(van Everdin- gen)		Church at Maassluis (near Rotter- dam).
*BLANKERHOFF, Jan Abraham	1628	1674	Alkmaar	Amsterdam	van Everdingen	(1650-74)	Brussels.

LIST OF PAINTERS

*BOL (or BOEL), Cornelis	1576	?	Antwerp	Antwerp	(Vroom)	(<i>circa</i> 1610)	Hermitage.
*VAN DEN BOS (or Bosch), Caspar	1634	?	Hoorn	Hoorn	van de Velde grisaille	1653-6	Amsterdam.
*BOUMESTER (or BOUWMEESTER), Cornelis	1670	1733	Delft	Delft	van de Velde grisaille	(1690-1730)	Greenwich.
*BOUWATS, Gerard	?	?	Antwerp	Holland	(van de Velde)	(<i>circa</i> 1670)	Private Collection.
*VAN DE CAPELLE Jan	1624	1679	Amsterdam	Amsterdam	(de Vlieger)	1649-56	London (finest), Amsterdam, Stockholm, Vienna.
COLEMBIER, Jan	1628	1671	Courtrai	Haarlem	(van Goyen)	1659-64	Amsterdam, Copenhagen.
*COERSEMANS, Jan	?	?	Delft	Delft	(Backhuysen)	<i>circa</i> 1660	
*COORSE, Pieter	?	?	Amsterdam	Amsterdam	Backhuysen	(1668-77)	Stockholm.
VAN DER CROOS, Anthonie Jansz	1607	1663	Hague	Amsterdam	van Goyen	1641-67	Dresden, Leyden.
*VAN DER CROOS, Pieter	1611	1701	Hague	Alkmaar	(de Vlieger)	(1640-60)	Hague.
Cuyp, Aelbert	1620	1691	Dordrecht	Dordrecht	Jacob Cuyp	1639-75	London (finest), and most of notable galleries.
Cuyp, Benjamin Gerritsz	1612	1652	Dordrecht	Dordrecht	Jacob Cuyp	1645	Brussels.
VAN DIEST, Adriaen	1656	1730	Hague	Hague, London	Willem v. Diest	(1676-1725)	Brunswick, Hampton Court.
*VAN DIEST, Jero- nymus	1631	1673	Delft	Delft	Willem v. Diest, (de Vlieger)	1640-9	Amsterdam, Liechtenstein (Vienna).
*VAN DIEST, Willem	1610	1663	Hague	Hague	(de Vlieger)	1635-52	Hague, Prague.
*DUBBELS, Hen- drik	1620	1676	Amsterdam	Amsterdam	(de Vlieger)	1640-54	Amsterdam, Copenhagen, Dresden, London.
*VAN ERTVELT	see Artvelt						
ESSELENS, Jacob	1626	1687	Amsterdam	Amsterdam	(de Vlieger) (Adriaan van de Velde)	(1650-80)	Berlin, Glasgow.

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<i>Name</i>	<i>Born</i>	<i>Died</i>	<i>Native town</i>	<i>Worked at</i>	<i>Pupil or Style of ()</i>	<i>Works dated between or worked between ()</i>	<i>Typical examples at</i>
*VAN EVERDINGEN, Allart	1621	1675	Alkmaar	Amsterdam	Pieter Molyn	1640-74	Dresden, Munich.
VAN GEEL, Joost	1631	1698	Rotterdam	Rotterdam	Jan v. Geel, (G. Metsu)	(circa 1660)	Lyon.
*GODERIS, Hans	?	1643	Haarlem	Haarlem	Arent Arentsz	1625-38	Rotterdam.
VAN GOYEN, Jan	1596	1656	Leyden	Leyden, Hague	Esaias v. de Velde	1621-56	Most of the notable galleries.
*DE GRUYTER, Jacob	?	1681	Rotterdam	Rotterdam	(Aelbert Cuyp)	1665-74	Amsterdam.
HERREMANS, Thomas	?	1693	Haarlem	Haarlem, Utrecht	(van Goyen)	1668-93	Haarlem, Rotterdam.
DE HUIJST, Frans	1610	1661	Haarlem	Haarlem	(van Goyen)	1644	Hague.
KEMP, Nicolas	1580	1655	Haarlem	Haarlem	(Vroom)	(circa 1620)	Antwerp.
*KLECKNECHT, B. C.	?	?	?	?	(van de Velde)	(circa 1650)	Amsterdam (Scheepvaart).
KNYFF, Jacob	1640	1681	Haarlem	Haarlem	(van Goyen)	circa 1670	Ghent, Antwerp, Dublin.
KNYFF, Wouter	1620	1675	Middelburg	Haarlem	(van Goyen)	1643-8	
DE LEEUW, P.	1647	1679	Dordrecht	Dordrecht	(Dubbels)	(1665-75)	
*VAN LEYDEN, Jan	?	?	Leyden	Leyden	?	1661-9	Amsterdam, Middelburg.
*VAN MACKEREN, Philip	?	?	Rotterdam	Middelburg	(van de Velde)	1672	Veere (Walcheren), Vienna.
*MADDERSTEG, Michiel	1659	1698	Amsterdam	Amsterdam	Backhuysen	(1680-98)	Berlin, Hamburg, Stadhuis.
DE MAN, Cornelis	1621	1706	Delft	Delft, Hague	G. Metsu	(1645-1700)	
MATTHUYS, Abra- ham	?	?	Antwerp	Antwerp	?	1623	Greenwich.

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MEERHOUT, Johan	?	1677	?	Amsterdam	(van Goyen)	1659-65	South Kensington Museum, Utrecht.
DE MEYER, Hendrik	1620	1690	Rotterdam	Rotterdam	(A. Cuypp)	1637-60	Amsterdam, Antwerp.
MOLENAER, Claes	1624	1676	Haarlem	Haarlem	Jan Molenaer, (van Goyen)	1643-74	Brunswick.
MOLYN, Pieter	1595	1661	London	Haarlem	E. v. de Velde, J. van Goyen (van Goyen)	1624-60	Amsterdam.
DE MOMPFR, Frans	1607	1660	Antwerp	Haarlem, Amsterdam	(van Goyen)	(1630-60)	Amsterdam.
*MOOY, Cornelis P.	1656	1701	Rotterdam	Rotterdam	(van de Velde) grisaille	1665-1692	Rotterdam, Caen, Greenwich.
*MUIJER, Pieter (the elder)	1610	1670	Haarlem	Haarlem	Jan Porcellis	(1630-70)	Koh, Dresden, Prague.
VAN DE NEER, Aart	1603	1677	Amsterdam	Amsterdam	Camphuyzen	1639-50	Most galleries (landscape and river).
DE NEYN, Pieter	1597	1635	Leyden	Leyden	(Es. v. de Velde), van Goyen	1626-36	Paris.
NOLPE, Pieter	1613	1664	Amsterdam	Amsterdam	(van Goyen)	1630-6	Munich.
*PEETERS, Bona-ventura I	1614	1652	Antwerp	Antwerp	?	1632-52	Brussels, Greenwich, Amsterdam, Antwerp, Dresden.
*PEETERS, Bona-ventura II	1648	1681	Antwerp	Antwerp	B. Peeters I	1667	Stockholm, Vienna.
PEETERS, Jan	1624	1677	Antwerp	Antwerp	B. Peeters I	1657-74	Amsterdam, Antwerp.
VAN DER POEL, Egbert	1621	1664	Delft	Delft	Cornelis Saftleven	1641-61	Brussels, Hague, Glasgow.
*POMPE, Gerrit	1655	1705	Rotterdam?	Rotterdam	Backhuysen	1680-95	Rotterdam.
*PORCELLIS, Jan	1585	1632	Leyden	Haarlem	H. Vroom	1622-31	Amsterdam, Hampton Court Coll. Bredius, Hague, Rotterdam.
*PORCELLIS, Julius	1609	1650	Haarlem	Haarlem, Rotterdam	Jan Porcellis	(1630-45)	Rotterdam, Frankfurt.
*RIETSCHOOF, Jan Claes	1652	1719	Hoorn	Hoorn	Backhuysen	1693	Amsterdam, Greenwich, Hermitage, Stockholm.

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VAN RUISDAEL, Jacob	1625	1682	Haarlem	Haarlem	Cornelis Vroom, Sal. Ruysdael	1647-79	Amsterdam, Brussels, Paris.
VAN RUISDAEL, Jacob Salomon	1630	1681	Haarlem	Haarlem	Saloman Ruys- dael	1652-69	Coblenz.
VAN RUYSDAEL, Salomon	1600	1670	Haarlem	Haarlem	van Goyen	1631-65	Antwerp, Hague, Hermitage, Stockholm, Amsterdam.
KNIBBERGEN, François	1614	?	Hague	Hague	(van Goyen)	(1630-35)	
KOOL (or KOLEN), Willem	1620	1666	Haarlem	Haarlem	(van Goyen)	(1640-66)	Haarlem, Bruges.
*SALM, Abraham	?	?	Delft	Delft, Cape of Good Hope	(van de Velde) grisaille	(1670-1720)	Greenwich.
*SAVERY, —	?	?	?	Utrecht	(Rolandt Savery)	1614	Amsterdam.
VAN DER SCHALCKE, Cornelis	1611	1671	Haarlem	Haarlem	(van Goyen)	1645-7	Stockholm.
*SCHELLINCKES, Willem	1627	1678	Amsterdam	Amsterdam, England, Italy	Karel du Jardin	1667	Amsterdam.
SCHOEFF (or SCHOOFF), Johan	1609	1662	?	Hague	(van Goyen)	1650-1	Amsterdam, Madrid.
SCHUT, C. W.	?	?	Amsterdam	Amsterdam	(Saloman Ruysdael)	circa 1660	Hamburg.
*SILLEMANS, Expériens	1611	1653	Amsterdam	Amsterdam	(van de Velde) grisaille	1649	Amsterdam, Greenwich.
*SILO, Adam	1674	1766	Sweden	St. Peters- burg	?	?	Leningrad, Vienna.

LIST OF PAINTERS

*SMITS, Aernout Smout, Lucas (the younger)	1641 1671	1678 1713	Amsterdam Antwerp	Amsterdam Antwerp	Blankerhoff Minderhout	1667-78 1695-1710	Copenhagen, Stockholm. Antwerp, Vienna.
*VAN SOEST, Pieter	?	?	?	?	?	(1666-8)	Amsterdam, Abbeville.
*SORG (or Rokes), Hendrik Martensz	1611	1670	Rotterdam	Rotterdam Amsterdam	D. Teniers the younger	1643-65	Amsterdam, Rotterdam.
*STROETER, Egmont	1622	1655	Leyden	Leyden	?	<i>circa</i> 1645-50	Leyden, Abbeville.
STORCK, Abraham Storck, Jan	1636 ?	1712 ?	Amsterdam	Amsterdam	(Wm. van de Velde the younger)	1673-95	Most of the notable galleries.
VAN SWINDERSWYK, Willem Willemsz	?	?	Amsterdam Haarlem	Amsterdam Middelburg	" " (van Goyen)	1670-84 (1653-8)	Hertford House, Amsterdam.
VAN DER TREPPE, Jan	1664	1718	Bruges	Bruges	?	?	Bruges.
VAN DE VELDE, Adriaen	1635	1672	Amsterdam	Amsterdam	Willem v. de Velde the elder	1658-71	Hague, Paris, Cassel.
VAN DE VELDE, Esias	1590	1635	Amsterdam	Haarlem	van Coninsloo, Wynants	1618-35	Munich, Amsterdam.
*VAN DE VELDE, Pieter	1634	1687	Antwerp	Antwerp	David Teniers the younger	1666-78	Prague, Antwerp, Stockholm.
*VAN DE VELDE, Willem elder	1611	1693	Leyden	Amsterdam Greenwich	E. van de Velde	1653-85	Amsterdam, Greenwich, Buckingham Palace.
*VAN DE VELDE, Willem younger	1633	1707	Amsterdam	Amsterdam Greenwich	W. v. de Velde the elder, S. de Vlieger	1653-90	All notable galleries.
*VERBECK, Cornelis	?	?	Amsterdam	Haarlem	?	<i>circa</i> 1600	Amsterdam, Haarlem.
*DE VERWER, Abraham	1600	1650	Amsterdam	Amsterdam Paris	Vroom, van Goyen, S. Vouet	1621-41	Amsterdam, Cohn.

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DE VERWER, Justus	?	?	Amsterdam	Amsterdam	A. de Verwer	circa 1640	
VERSCUUR, Lieve	1630	1686	Rotterdam	Rotterdam, Dordrecht	Porcellis, Bel- vois, (Cuyp)	1660-84	Budapest.
*VIRINGA, Wigerus	1657	1721	Leewarden	Alkmaar	(de Vlieger)	1697	Dusseldorf, Stockholm.
*DE VLEGER, Simon	1600	1654	Rotterdam	Rotterdam,	(van de Velde)	1624-54	Amsterdam, Hague, London, Cas- sel, Budapest
*VOGELAER, Abra- ham	1641	1720	Zirikzee	Amsterdam	(van de Velde)	1685	Amsterdam, Greenwich.
*VROOM, Hendrik Cornelis	1566	1640	Haarlem	Haarlem	grisaille ?	1597-1623	Amsterdam, Haarlem, Greenwich.
*VAN WIERINGEN, Cornelis	1580	1635	Haarlem	Haarlem	Vroom	1601-22	Amsterdam.
*WILLAERTS, Abraham	1603	1669	Utrecht	Utrecht	Adam Willaerts	1637-65	Brunswick.
*WILLAERTS, Adam	1577	1664	Utrecht	Utrecht	?	1616-56	Dordrecht, Amsterdam, Utrecht, Greenwich.
*WILLAERTS, Isaac	1620	1693	Utrecht	Utrecht	Adam Willaerts	(1660-88)	Utrecht, Kampen.
*WITMONT, Her- reman	1605	1683	Delft	Delft	(van de Velde)	1665	Greenwich.
DE WITTE, Em- manuel	1619	1692	Alkmaar	Delft, Amsterdam	grisaille E. van Aelst	?	
*WOU, Claes C.	1592	1665	Amsterdam	Amsterdam	(Jan Porcellis)	?	Antwerp.
*ZEEMAN (or Nooms), Regnier	1623	1668	Amsterdam	Amsterdam (and on travels)	Wm. van de Velde the younger	1653-67	Amsterdam, Rotterdam, Stockholm.



FIG. 1

Meuse, Daitz, Duke St., London

HERRI-MET DE BLES



FIG. 2

Musée des Beaux Arts, Brussels

PIETER BRUEGHEL THE ELDER



Vienna Gallery

PIETER BRUEGHEL THE ELDER

FIG. 3



Rijksmuseum, Amsterdam

HENDRIK CORNELISZ. VROOM
(Destruction of the Spanish Flagship)

FIG. 4

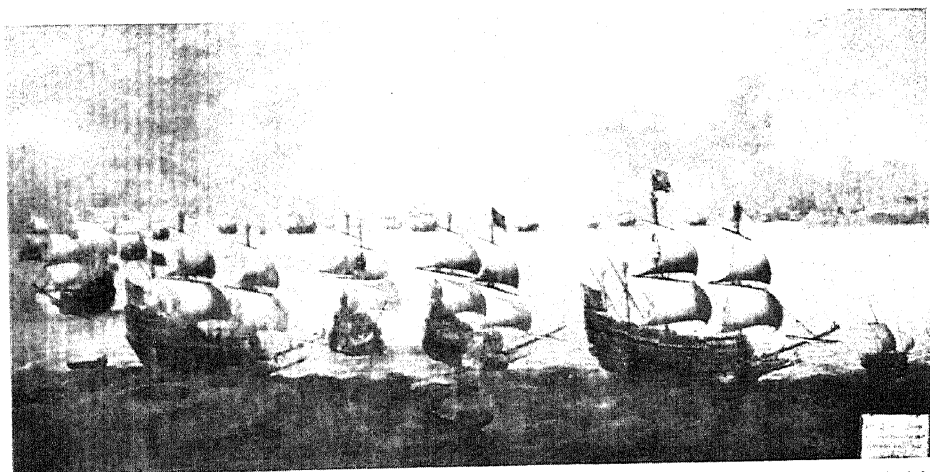


FIG. 5

Collection of the Earl of Sandwich

HENDRIK CORNELISZ VROOM

(Return of Prince Charles to Portsmouth, 1623)

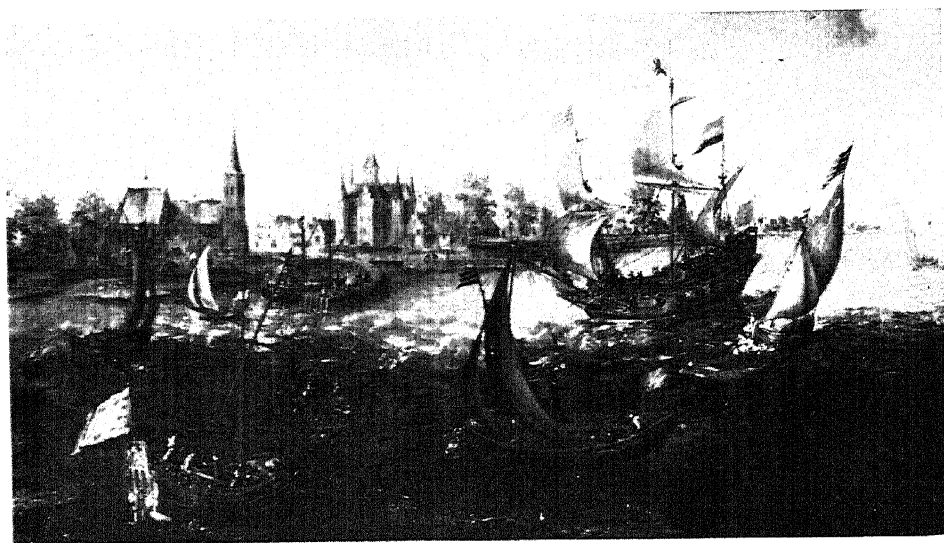


FIG. 6

Rijksmuseum, Amsterdam

AART VAN ANTUM



Schipvaart Museum, Amsterdam

CORNELIS CLAESZ. VAN WIERINGEN
(Battle of Gibraltar)

FIG. 7

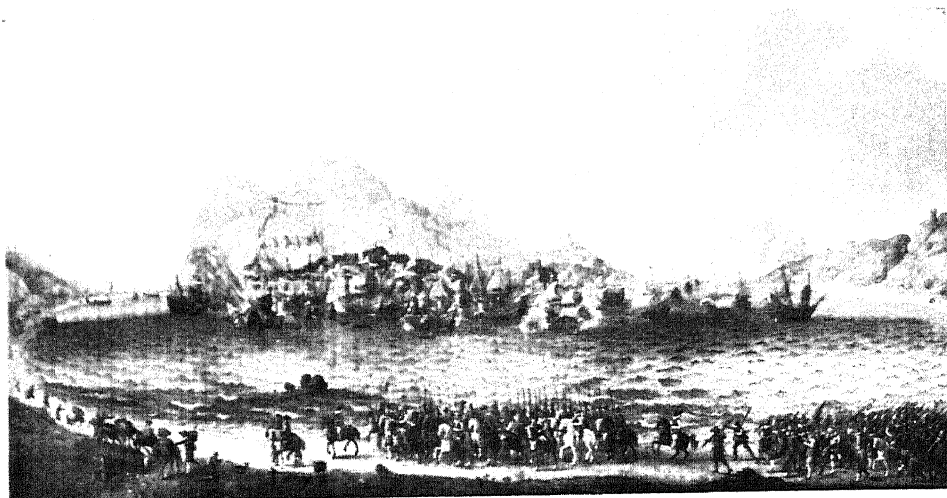


FIG. 8

Rijksmuseum, Amsterdam

ADAM WILLAERTS
(*Battle of Gibraltar*)

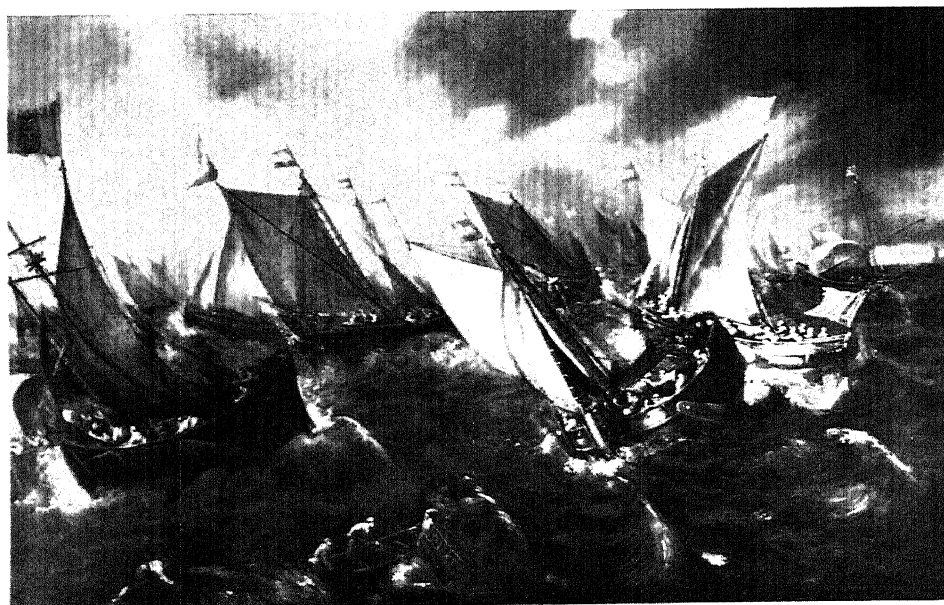


FIG. 9

National Maritime Museum, Greenwich

ANDRIES VAN ARTVELT

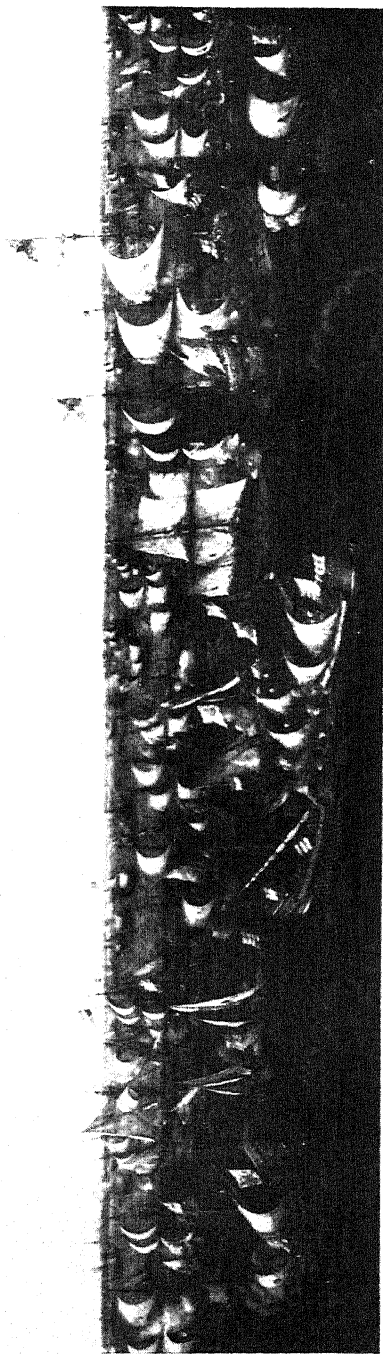


FIG. 10

ABRAHAM DE VERWER
(*Battle of the Zuider Zee, 1573*)

Rijksmuseum, Amsterdam



FIG. 11

Scheepvaart Museum, Amsterdam

CORNELIS VERBEECK

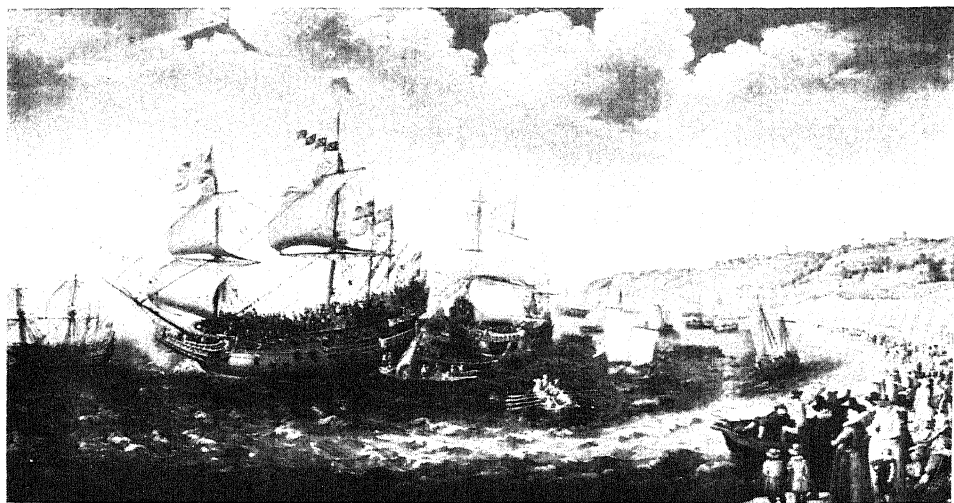


FIG. 12

National Maritime Museum, Greenwich

ADAM WILLAERTS
(Embarkation of Princess Elizabeth)

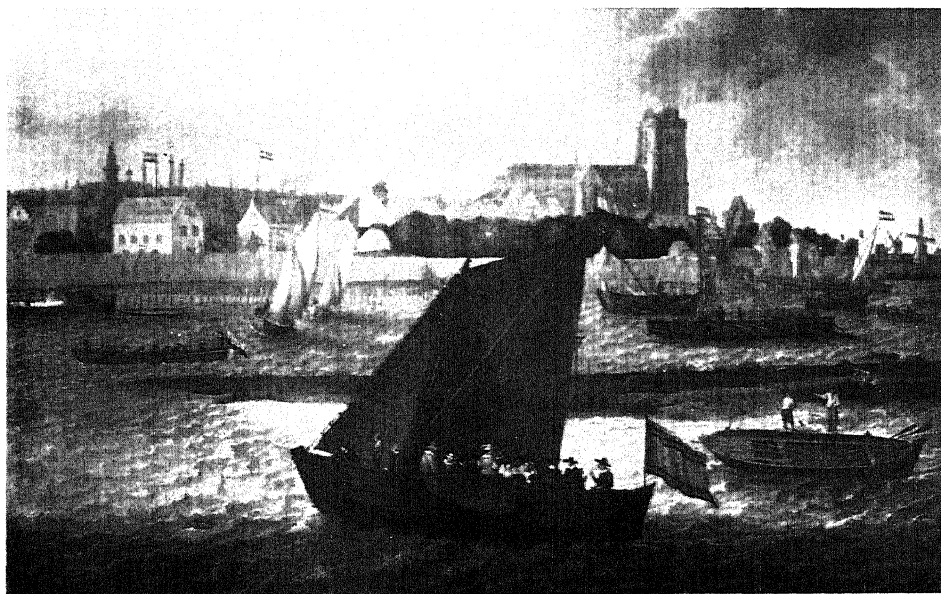


FIG. 13

Dordrecht Museum

ADAM WILLAERTS
(View of Dordrecht, one third of the picture)

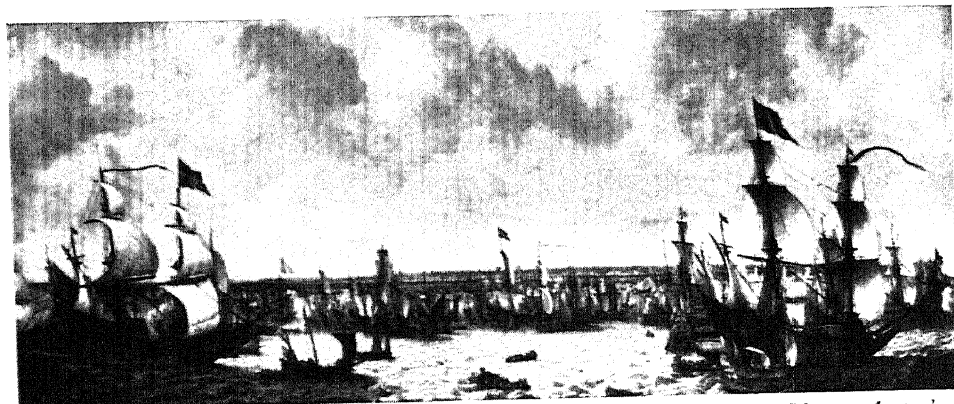


FIG. 14

Scheepvaart Museum, Amsterdam

ABRAHAM DE VERWER
(English Expedition to La Rochelle, 1626)



FIG. 15

Cairo Museum

ARENT ARENTSZ

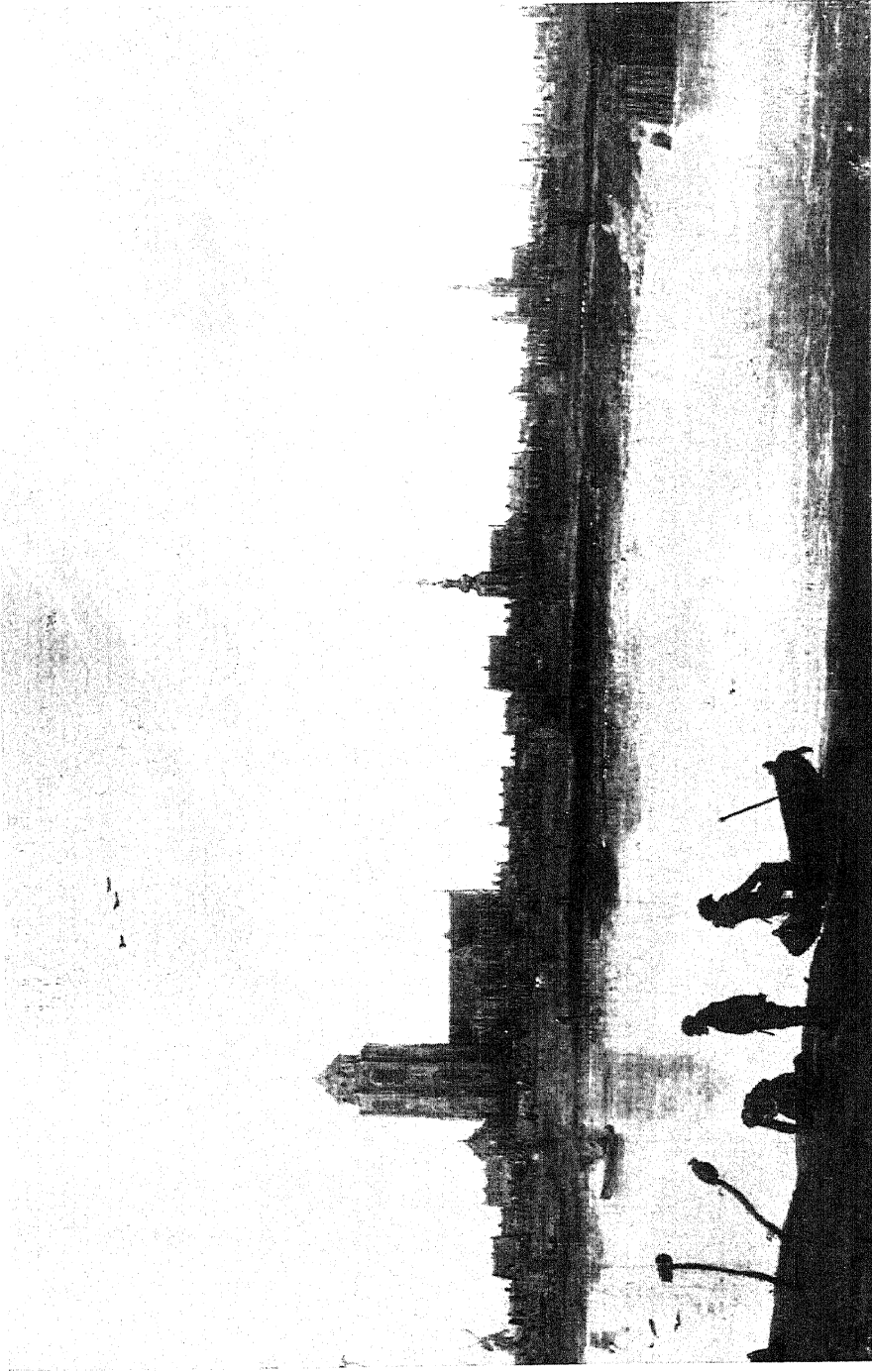
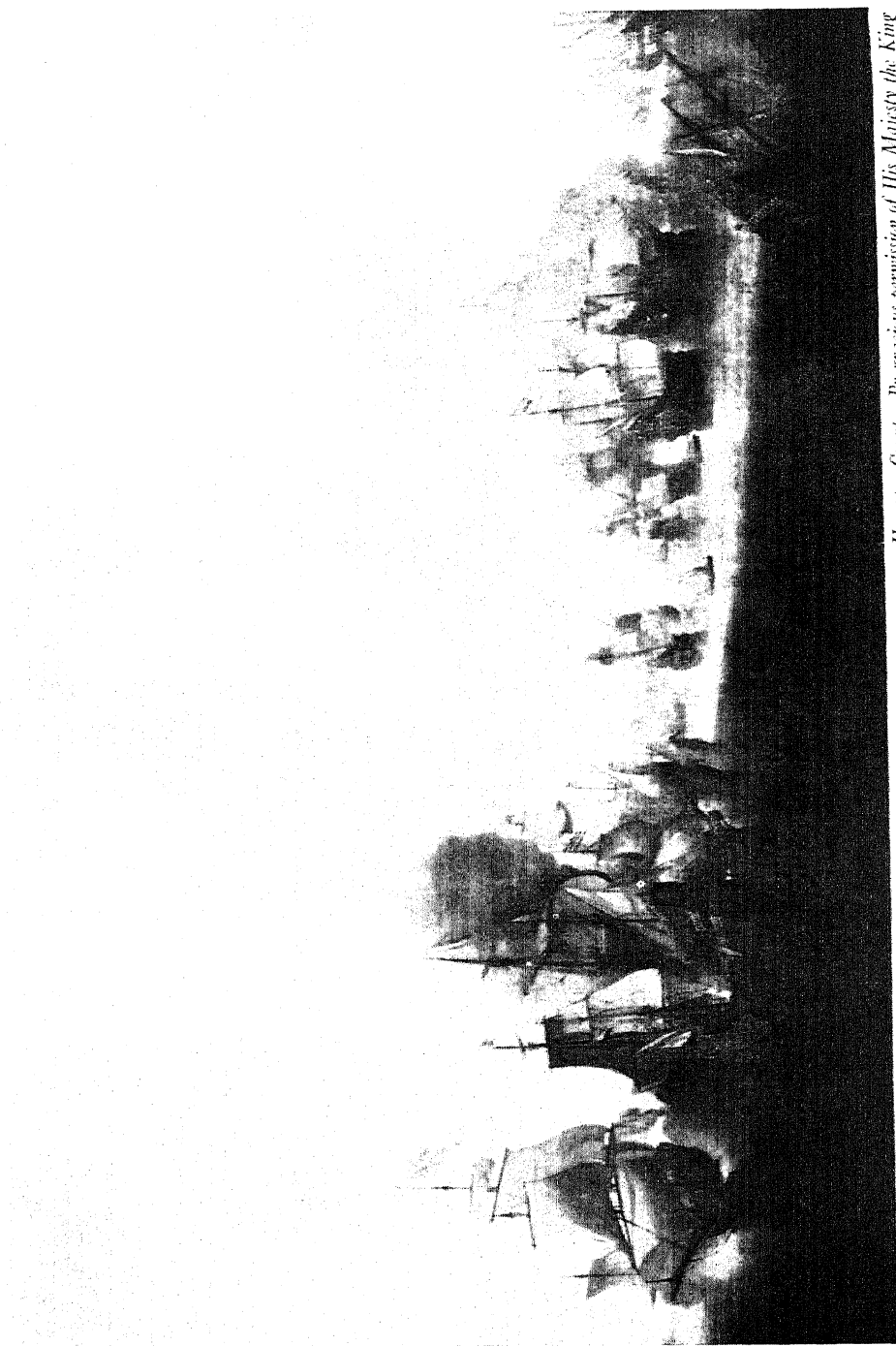


FIG. 16

ESAIAS VAN DE VELDE

Kaiser Friedrich Museum, Berlin



Hampton Court. By gracious permission of His Majesty the King

JAN PORCELLIS

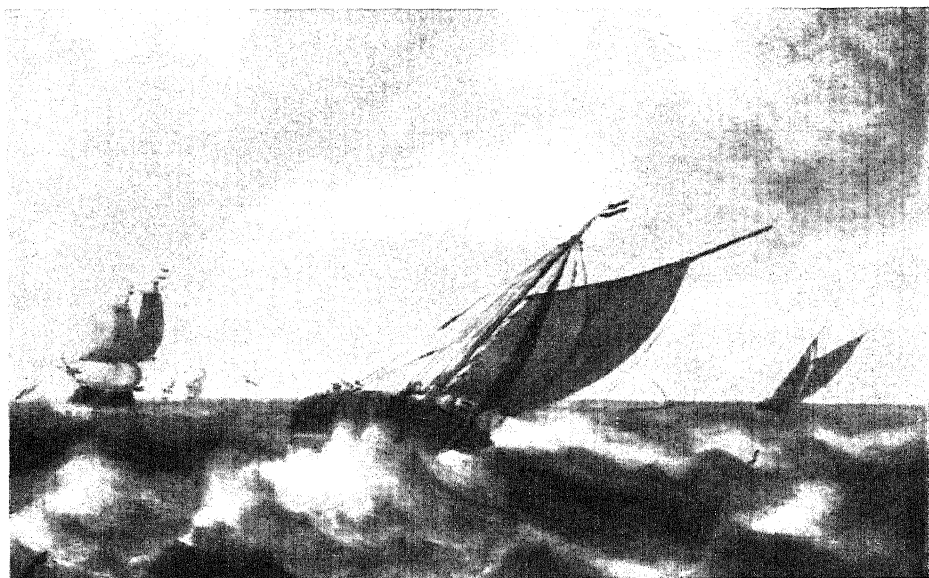


FIG. 18

Bredius Museum, The Hague

JAN PORCELLIS

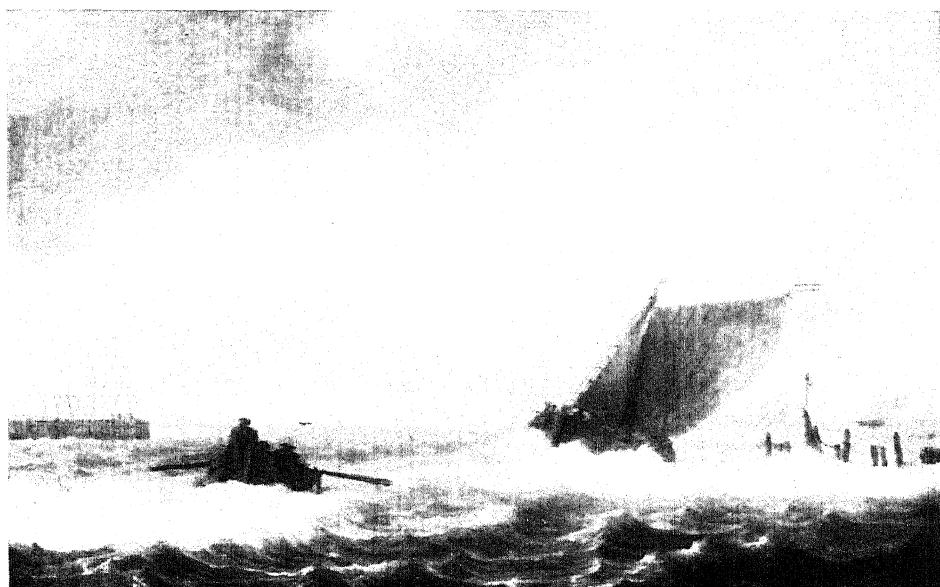


FIG. 19

Museum Boymans, Rotterdam

JAN PORCELLIS

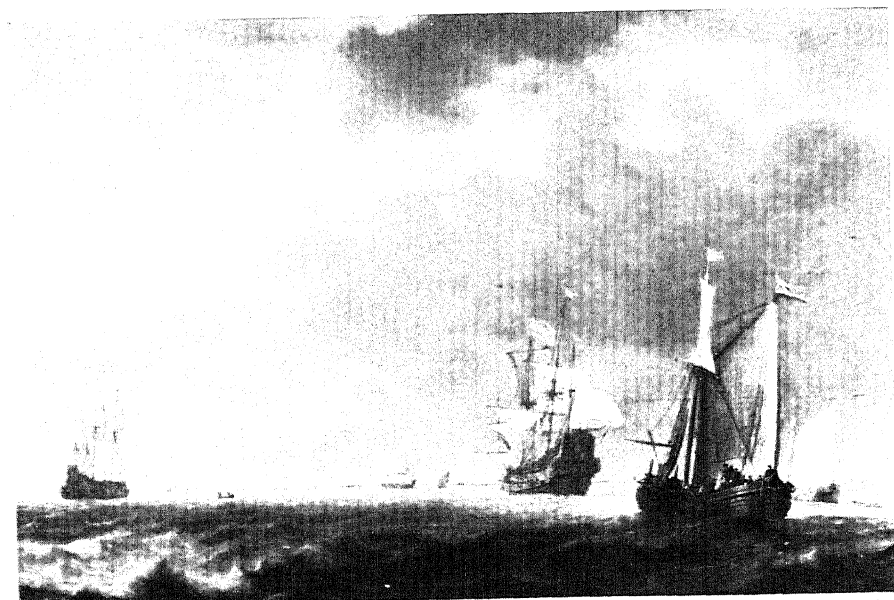


FIG. 20

SIMON DE VIEGER

Rijksmuseum, Amsterdam

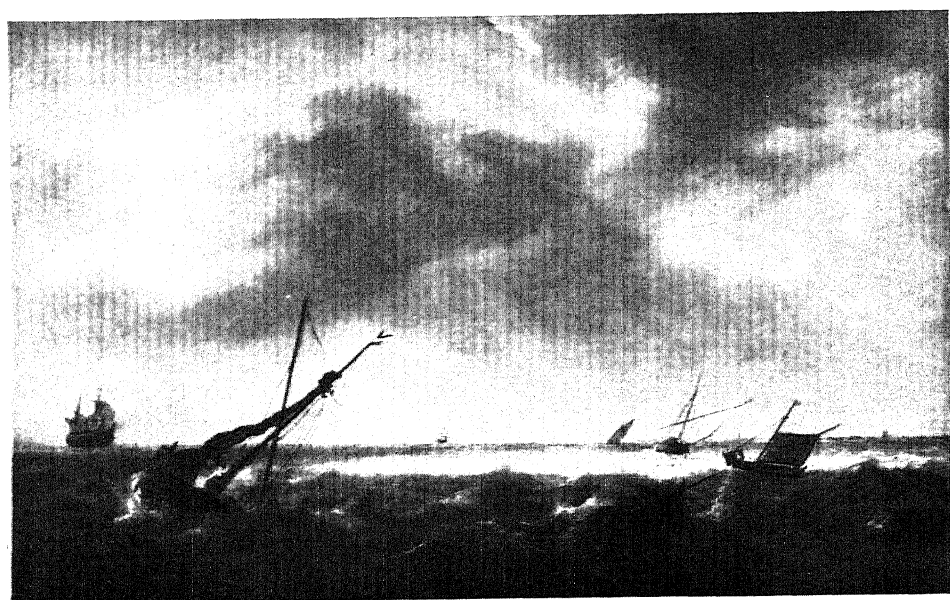


FIG. 21

SIMON DE VIEGER

Hanover Gallery



FIG. 22

Mauritskade, The Hague. By permission of Vinkenbos and Dezwald

SIMON DE VIEGER

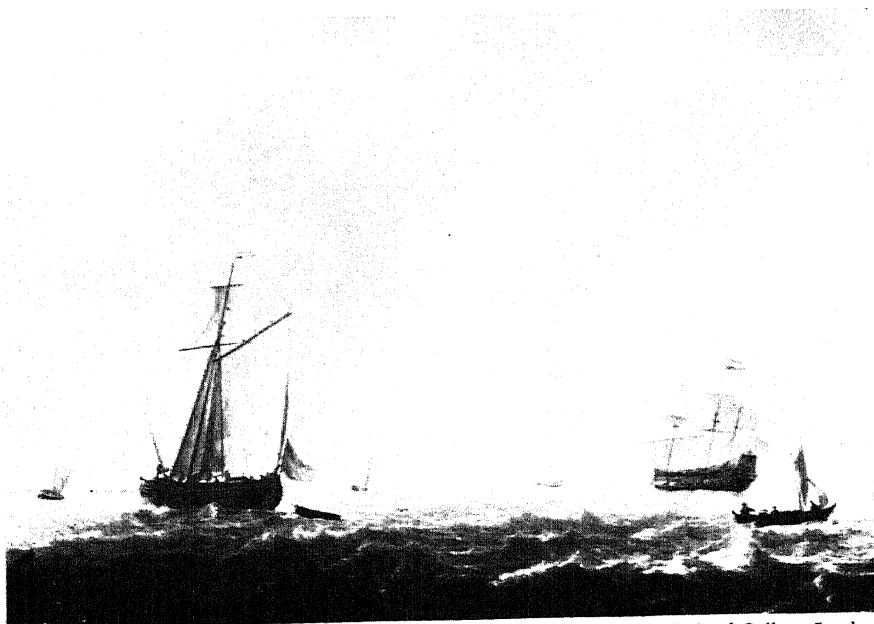


FIG. 23

SIMON DE VIEGER

National Gallery, London

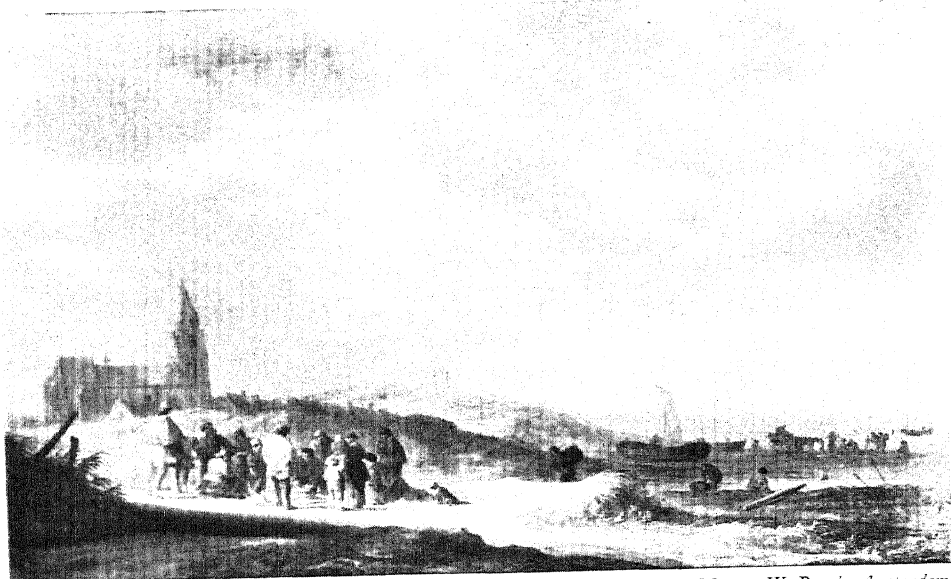


FIG. 24

JAN VAN GOYEN

Messa. W. Paech, Amsterdam

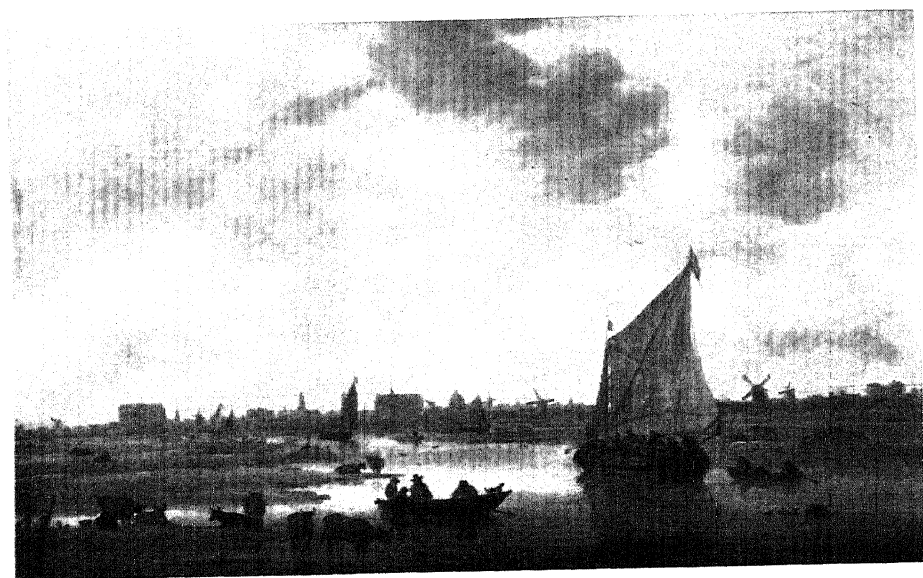
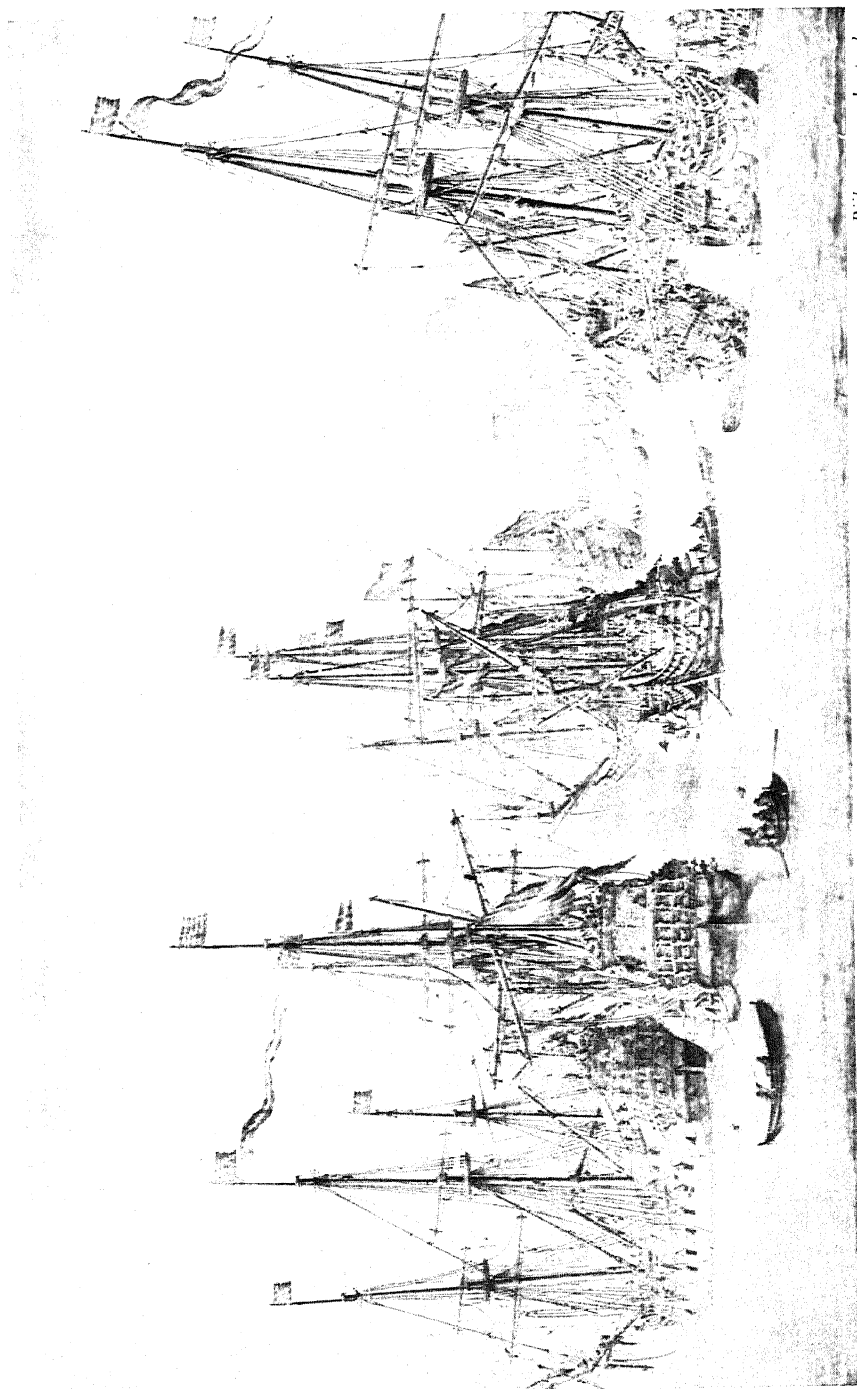


FIG. 25

JAN VAN GOYEN
(*View of Leyden*)

Leyden Museum



Rijksmuseum, Amsterdam

FIG. 33

WILLEM VAN DE VELDE 'THE ELDER'
(*The English Fleet at Bergen after action, 1665*)
(*grisaille*)

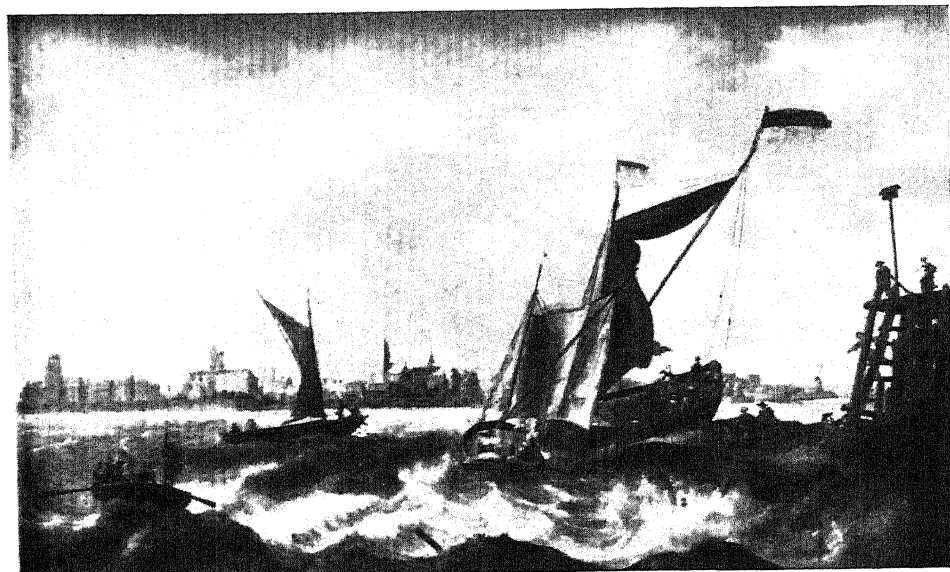


FIG. 34

Antwerp Museum

BONAVENTURA PEETERS THE ELDER

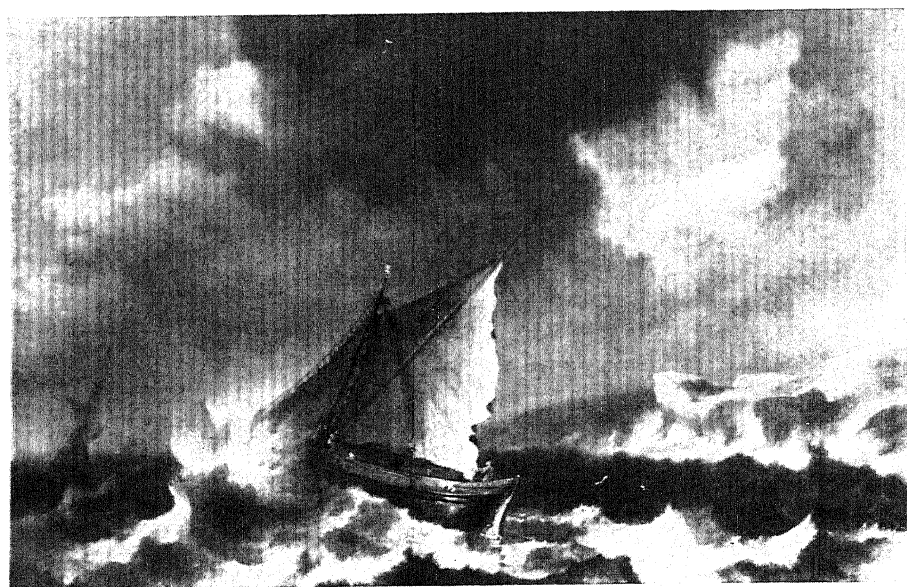


FIG. 35

Collection of the Duke of Buccleuch

BONAVENTURA PEETERS THE ELDER



FIG. 36

BONAVENTURA PEETERS 'THE ELDER

Collection of Sir Robert Pitt

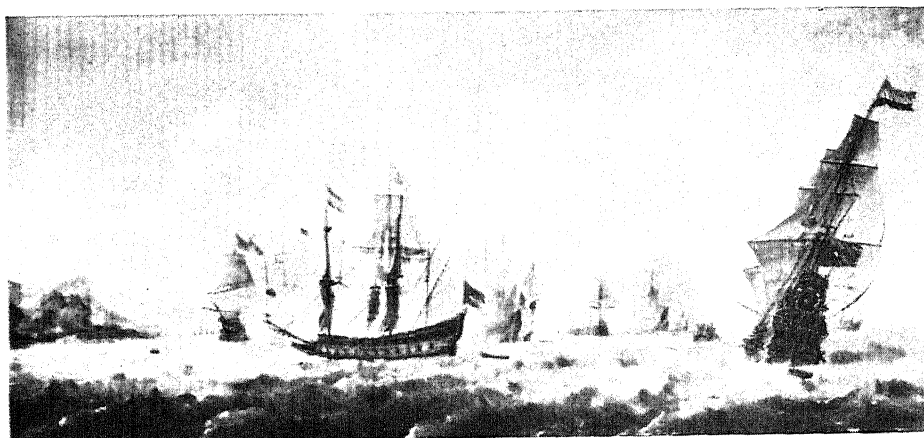


FIG. 37

Scheepvaart Museum, Amsterdam

HENDRIK VAN ANTHONISSEN
(*Battle of the Downs*)

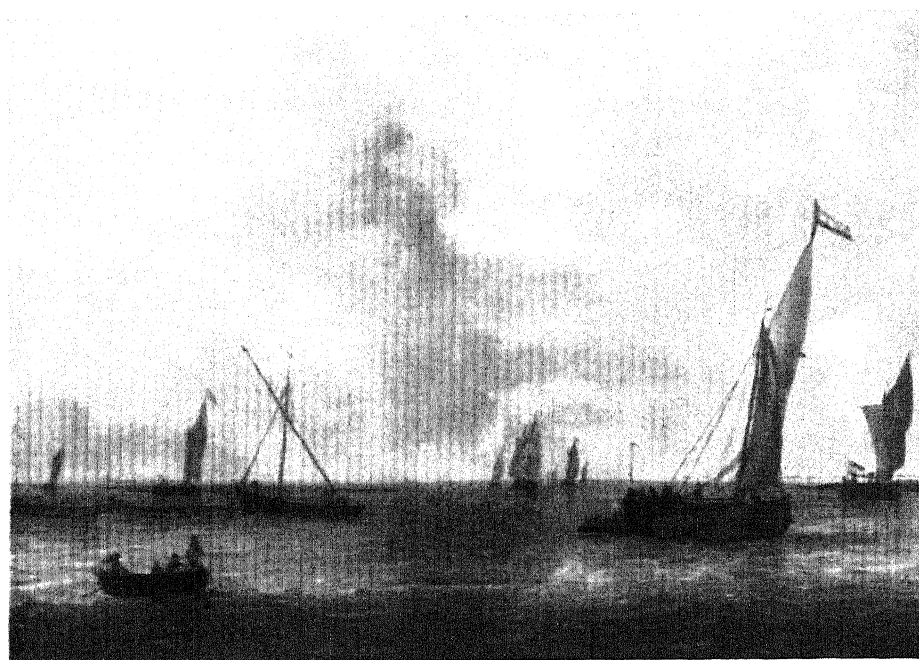


FIG. 38

National Gallery of Ireland, Dublin

ARNOLDUS ANTHONISSEN

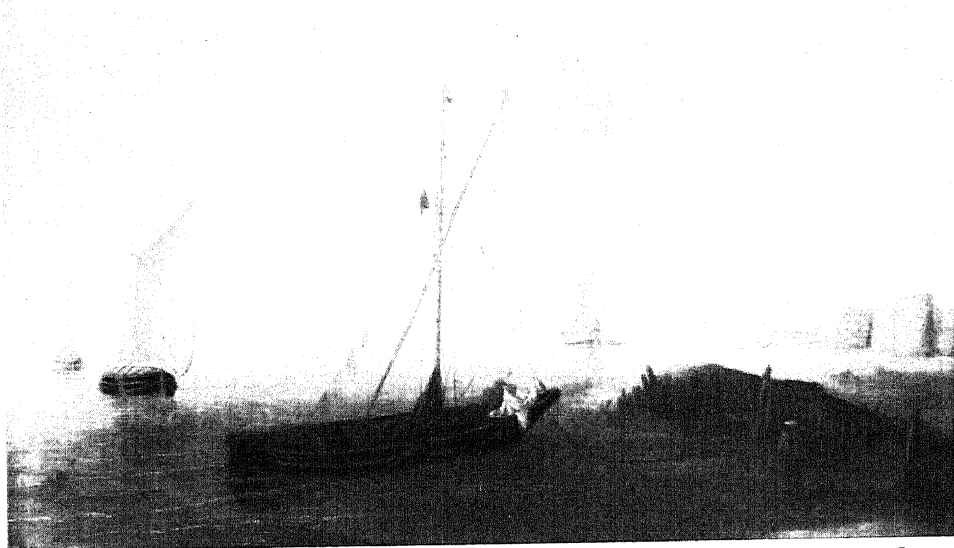


FIG. 39

HANS GODERIS

Collection of Captain Bruce Ingram



FIG. 40

PIETER VAN AS
(*View of Antigua*)

Private Collection

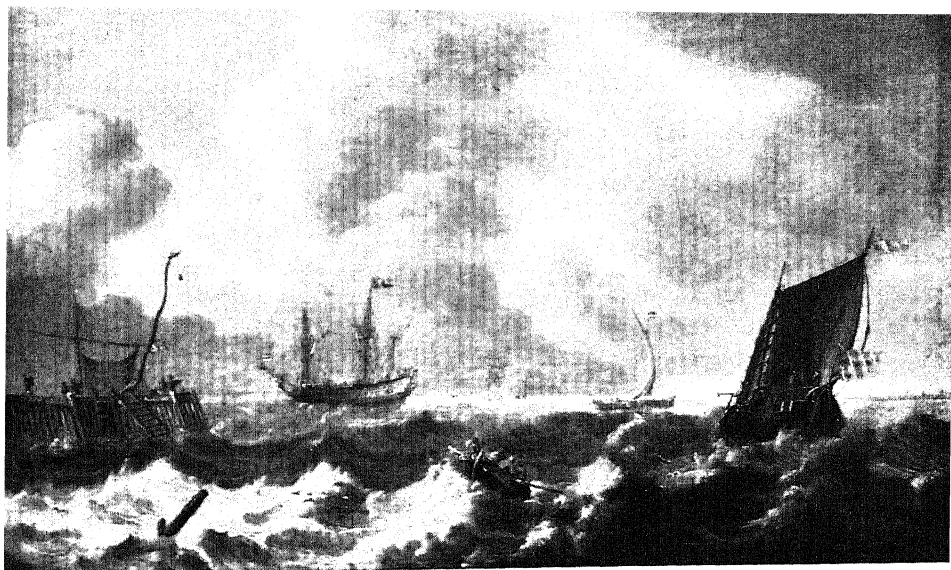


FIG. 41

National Maritime Museum, Greenwich
 PIETER VAN DER CROOS

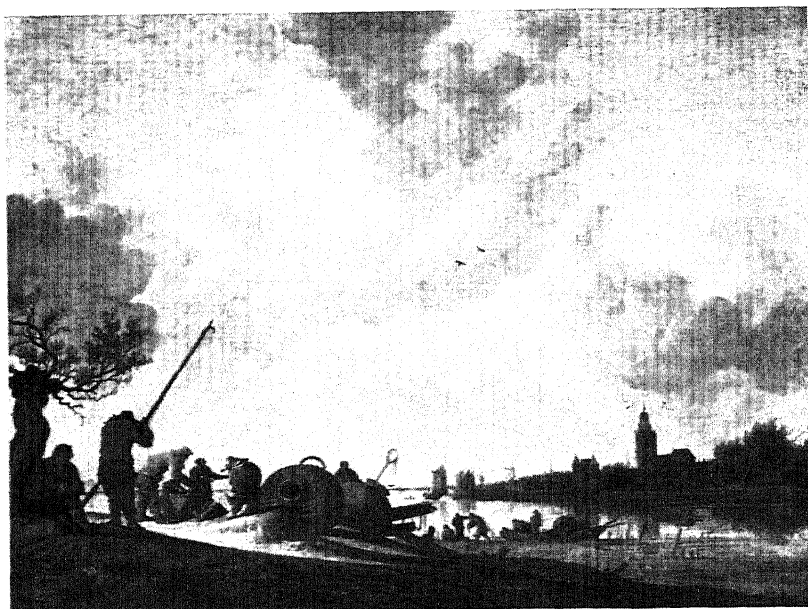


FIG. 42

Budapest Gallery
 ANTHONIE VAN DER CROOS



Munich Gallery

FIG. 43

PIETER NOLPE

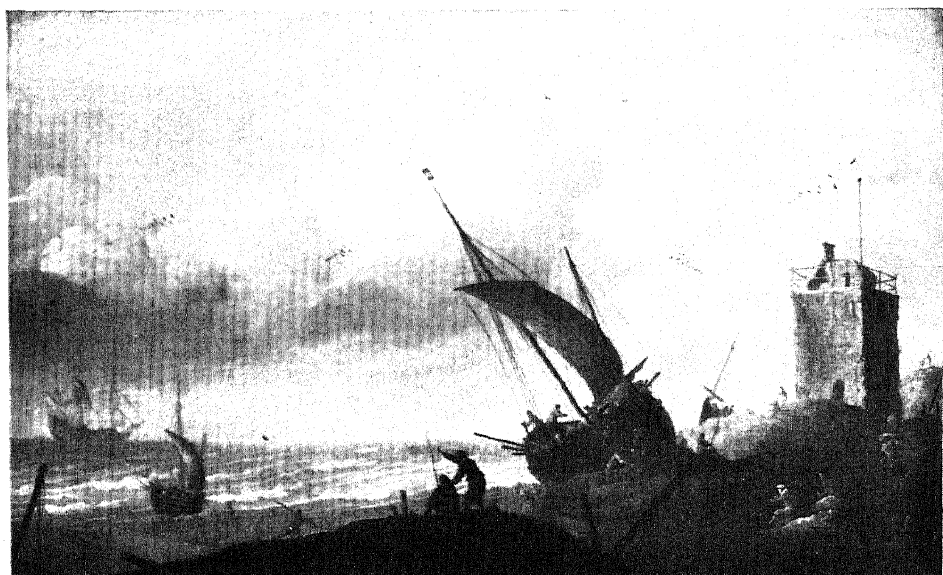


FIG. 44

PIETER MULIER THE ELDER

Köln Gallery

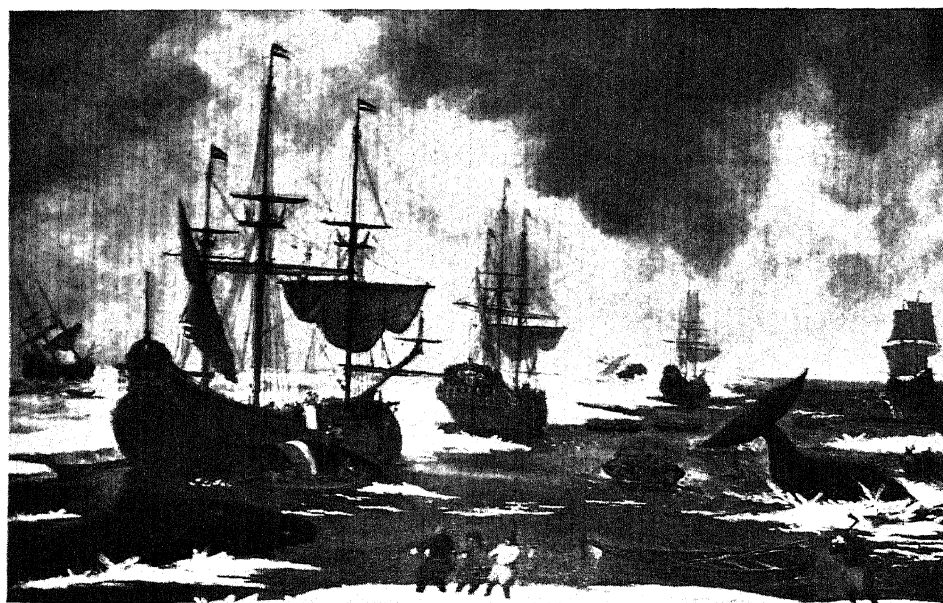


FIG. 45

ABRAHAM MATTHUYS

National Maritime Museum, Greenwich



FIG. 46

Gotha Museum

FRANS DE HULST

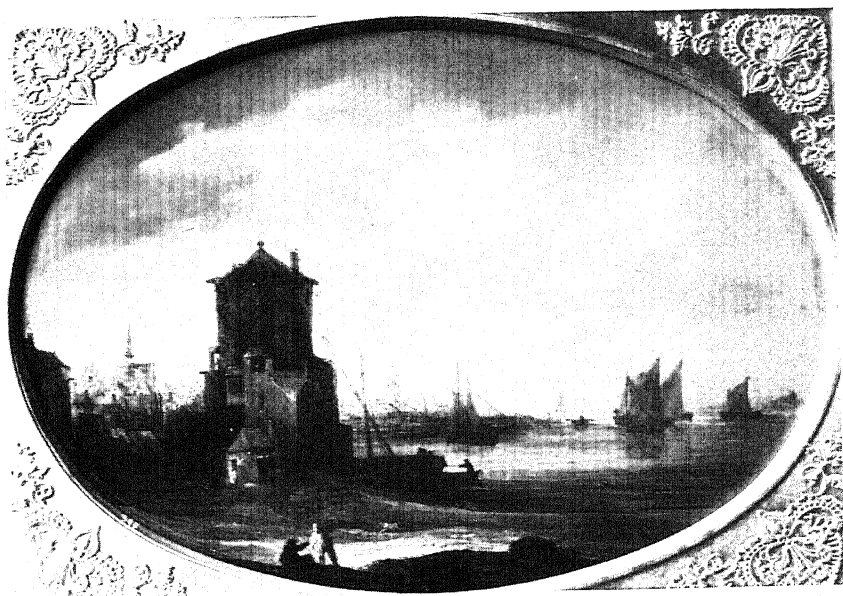


FIG. 47

Kastel Gallery

FRANS DE MOMPER

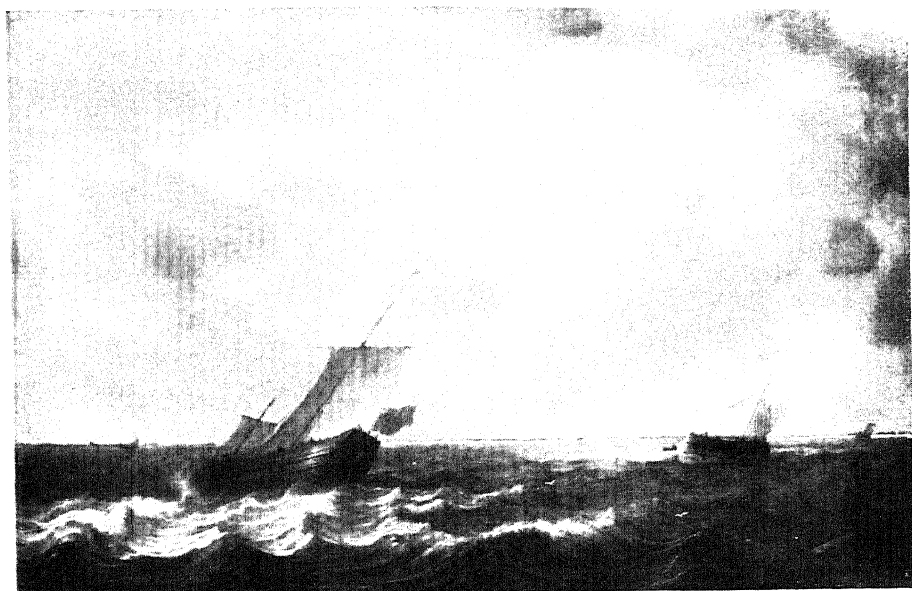


FIG. 48

Collection of Captain Bruce Ingram

HENDRIK MARTENSZ SORG

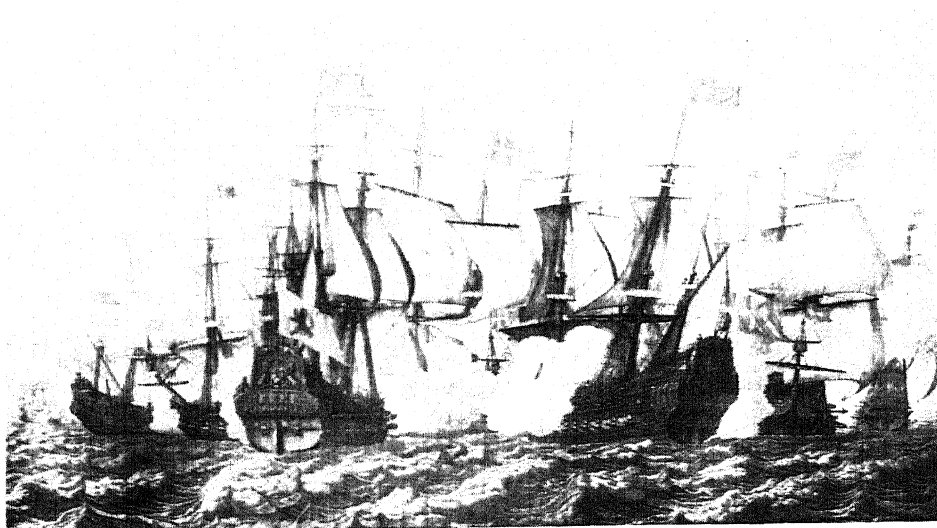
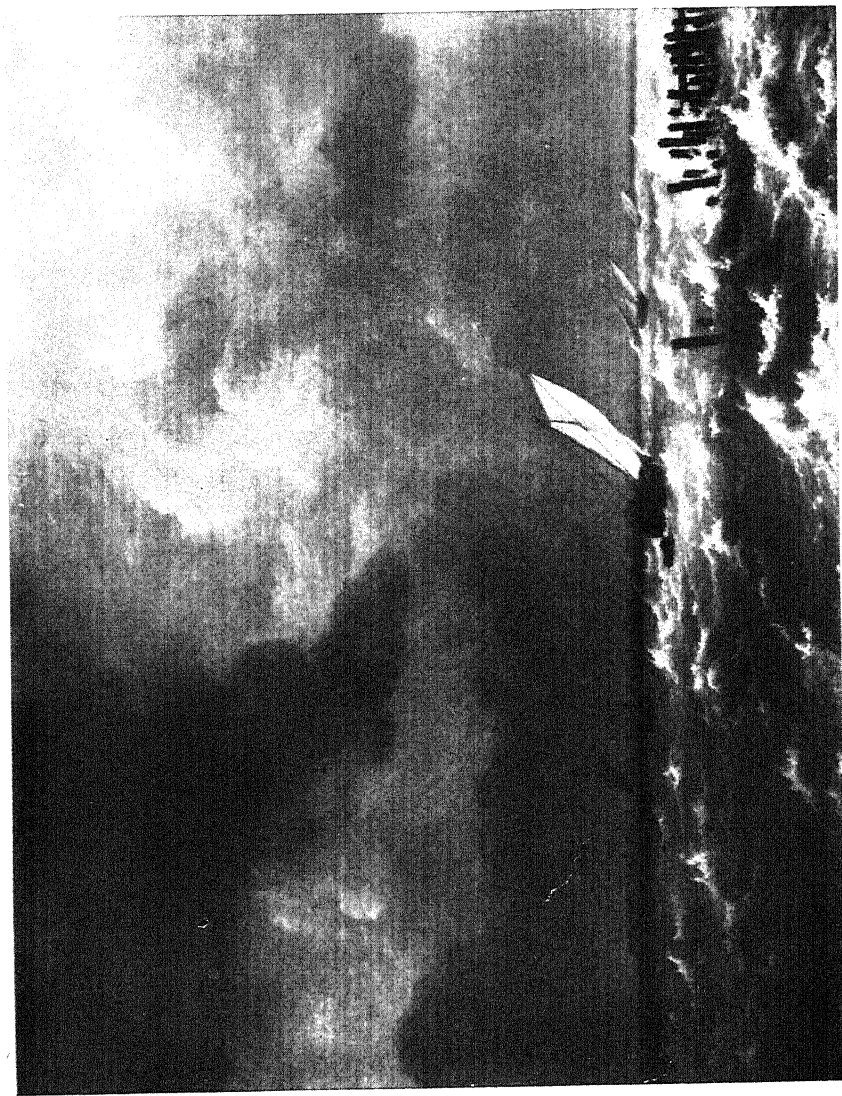


FIG. 49

National Maritime Museum, Greenwich

HERREMAN WITMONT

(grisaille)



Captain Langton Douglas, Bryanston St., London

JACOB VAN RUISDAEL

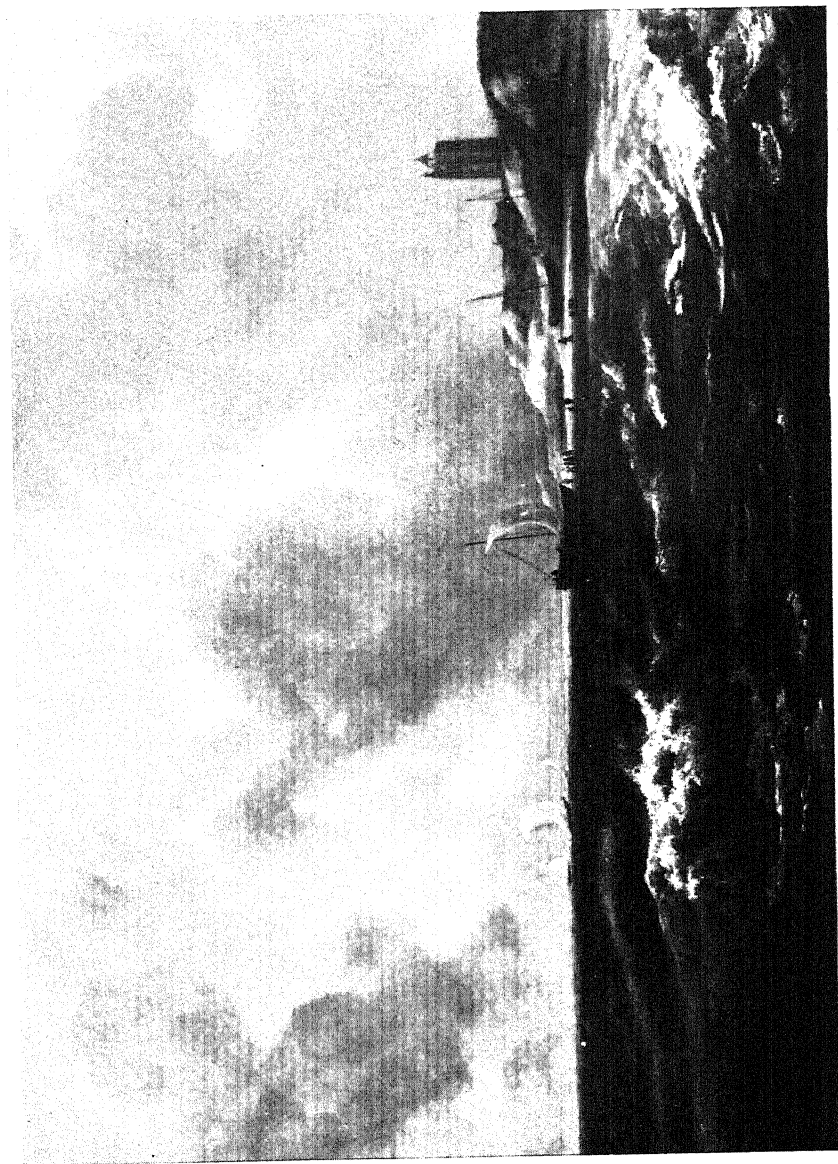
FIG. 67



FIG. 68

JACOB VAN RUISDAEL

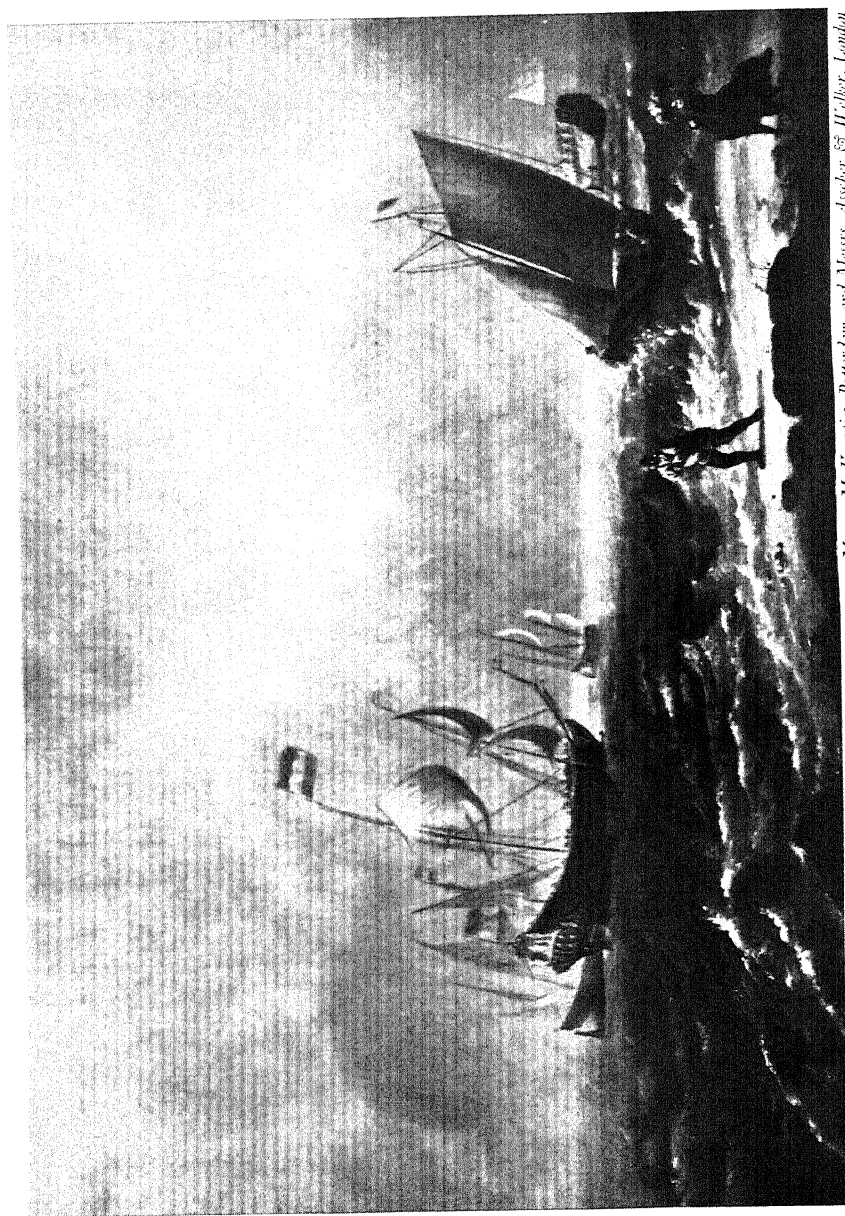
National Gallery of Ireland, Dublin



Messrs. Asscher and Weller, St. James's, London

JACOB VAN RUISDAEL

FIG. 69



Messrs. M. T. van der, Rotterdam, and Messrs. Asscher & Welker, London

LUDOLPH BACKHUYSEN

FIG. 70

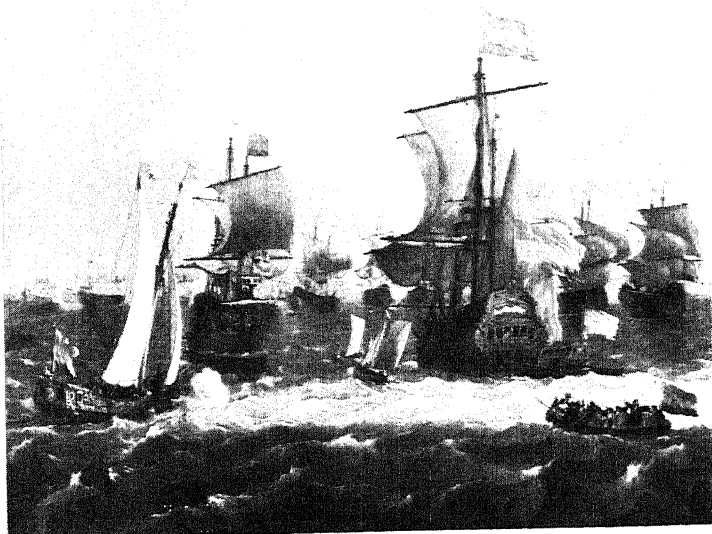


FIG. 71

National Gallery of Ireland, Dublin

LUDOLPH BACKHUYSEN

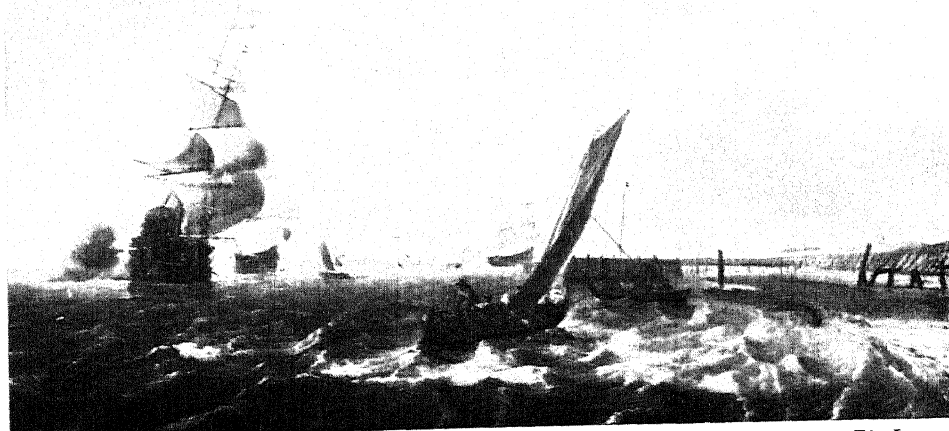


FIG. 72

The Looe

LUDOLPH BACKHUYSEN

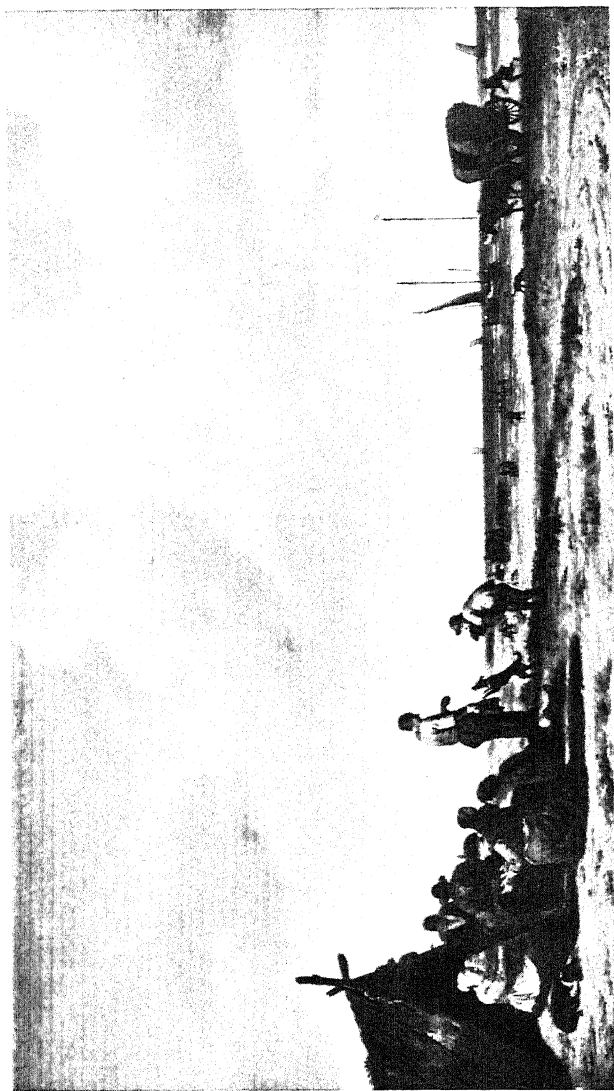


FIG. 73

Moorishshuis, The Hague. By permission of F. Bruckmann, Munich

ADRIAEN VAN DE VELDE

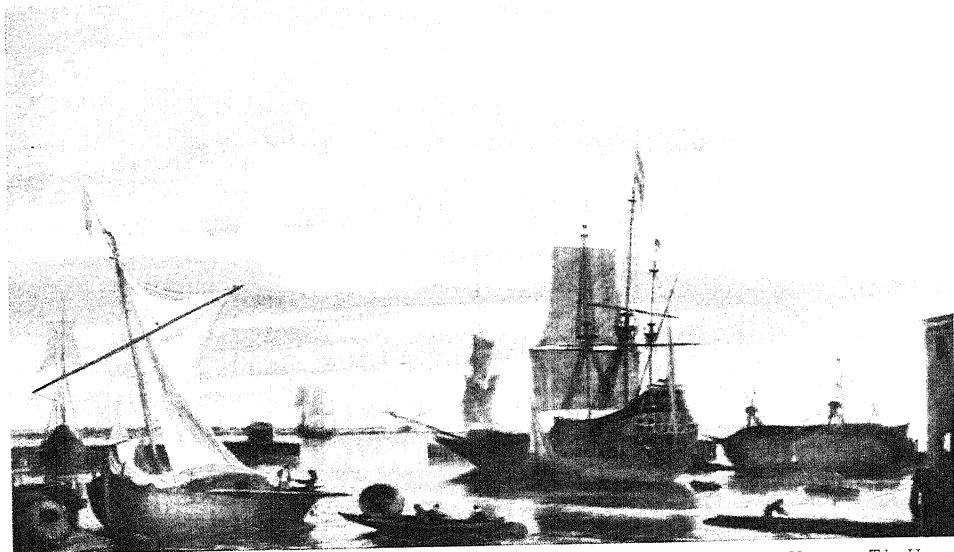


FIG. 74

EMMANUEL DE WITTE

Messrs. Doms Hermion, The Hague



FIG. 75

ABRAHAM VAN BEYEREN

Messrs. Clarke, Saville Row, London

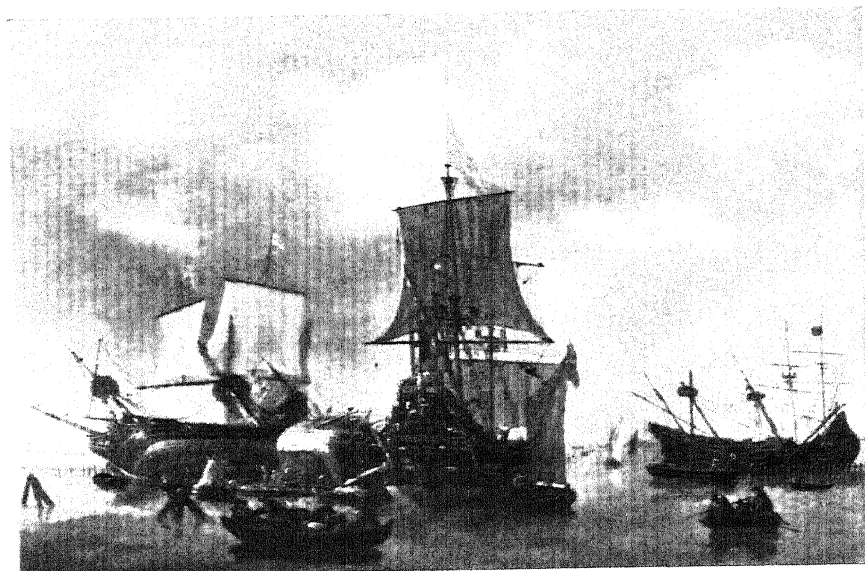


FIG. 76

Collection of Captain Bruce Ingram

REGNIER NOOMS
(*Zeeman*)



FIG. 77

Messrs. Bernard Houthakker, Amsterdam

REGNIER NOOMS
(*Zeeman*)

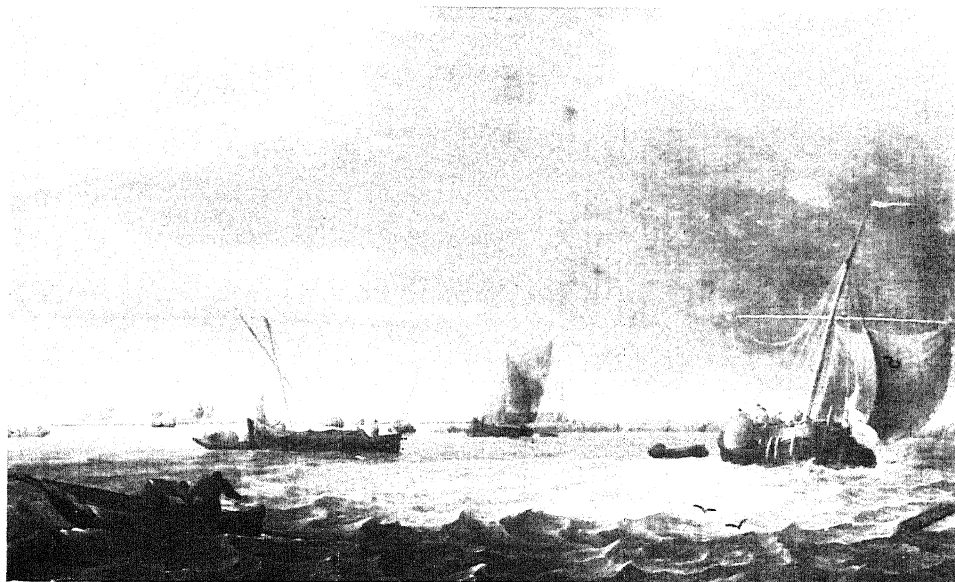


FIG. 78

Collection of Captain E. G. Spencer-Churchill

HENDRIK DUBBELS

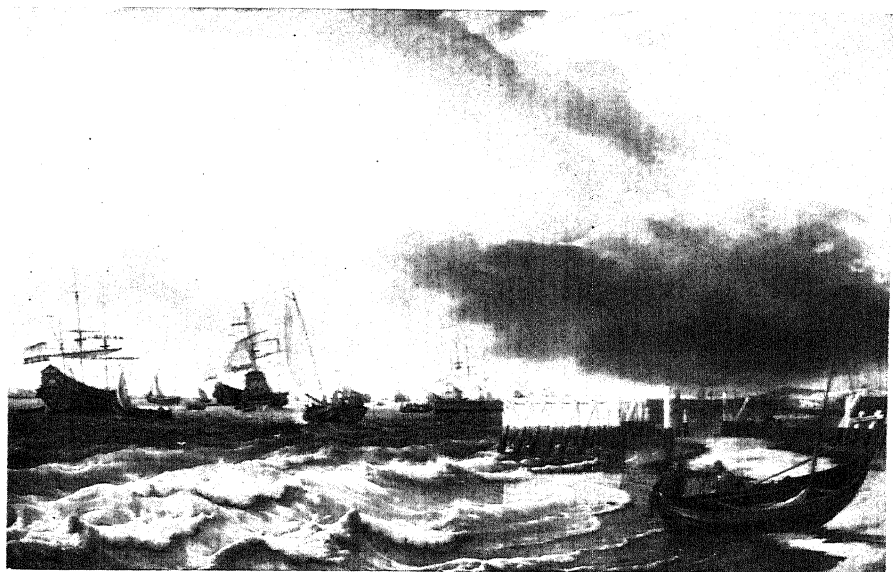


FIG. 79

Rijksmuseum, Amsterdam

HENDRIK DUBBELS
(View at the Helder)

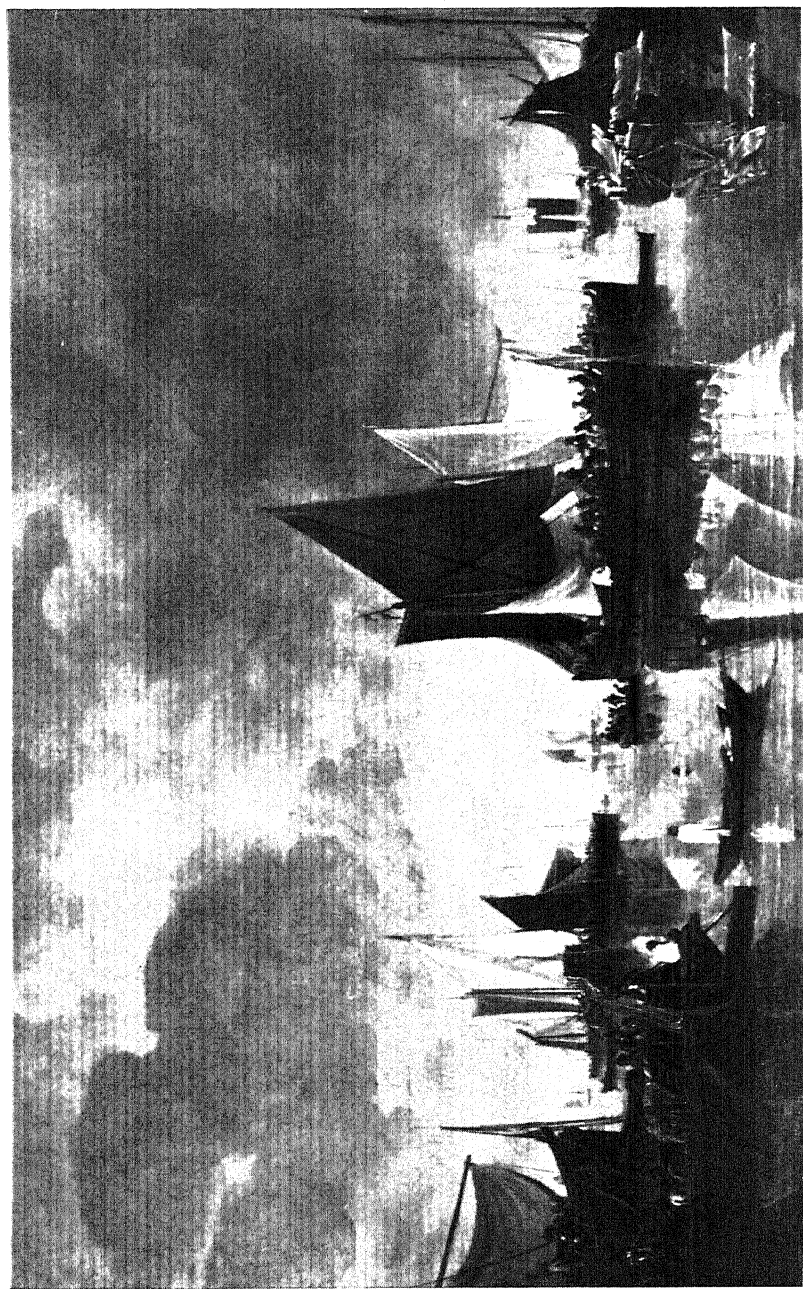


FIG. 80

HENDRIK DUBBELS

Messrs. W. Paech, Amsterdam

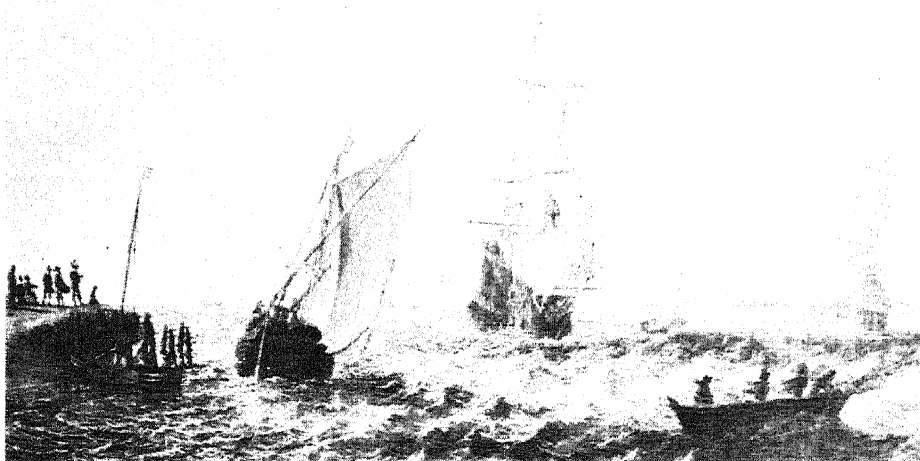


FIG. 81

Private Collection

JAN ABRAHAM BEERSTRATEN

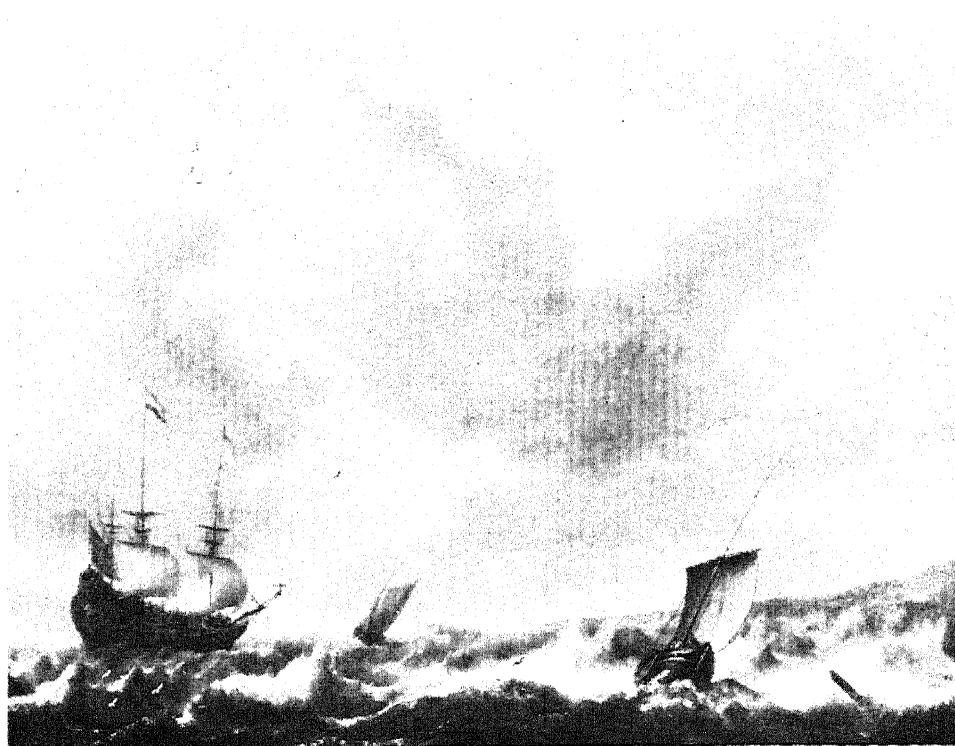


FIG. 82

Formerly in Irving Collection

ALLART VAN EVERDINGEN



Rijksmuseum, Amsterdam

WILLEM VAN DE VELDE THE ELDER

FIG. 83

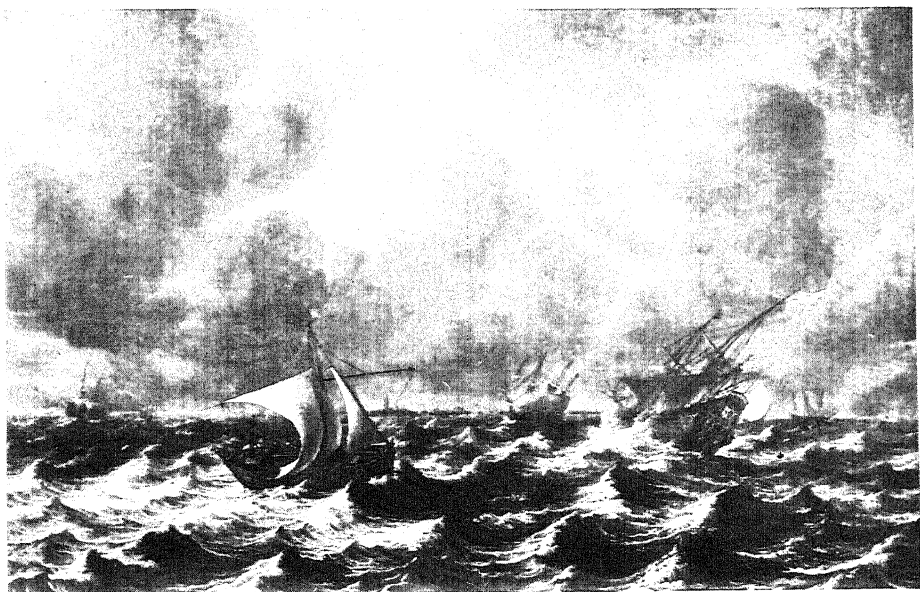


FIG. 84

Musée des Beaux Arts, Brussels

JAN ABRAHAM BLANKERHOFF

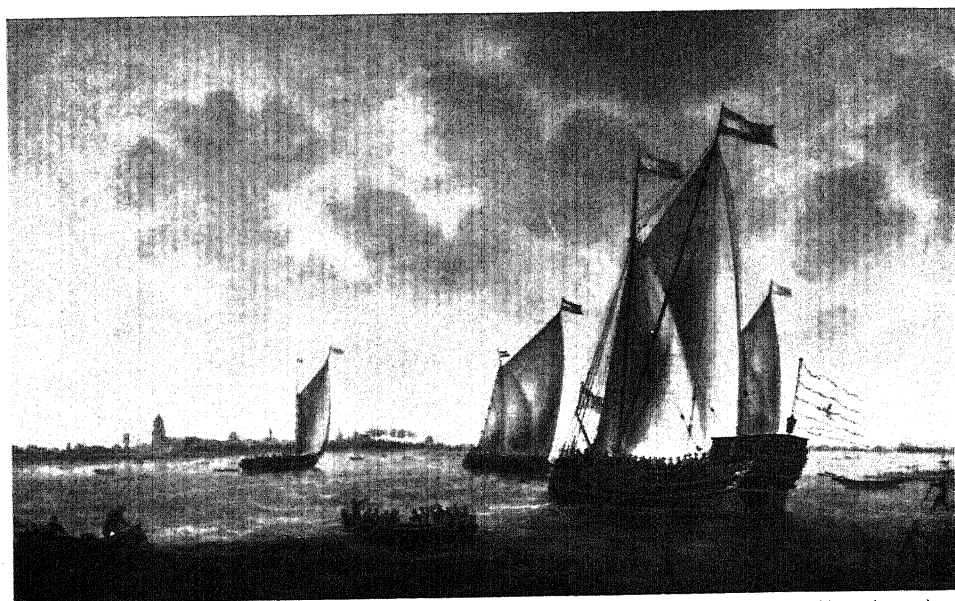


FIG. 85

Meets. Bernard Houthakker, Amsterdam

JACOB BELLEVOIS

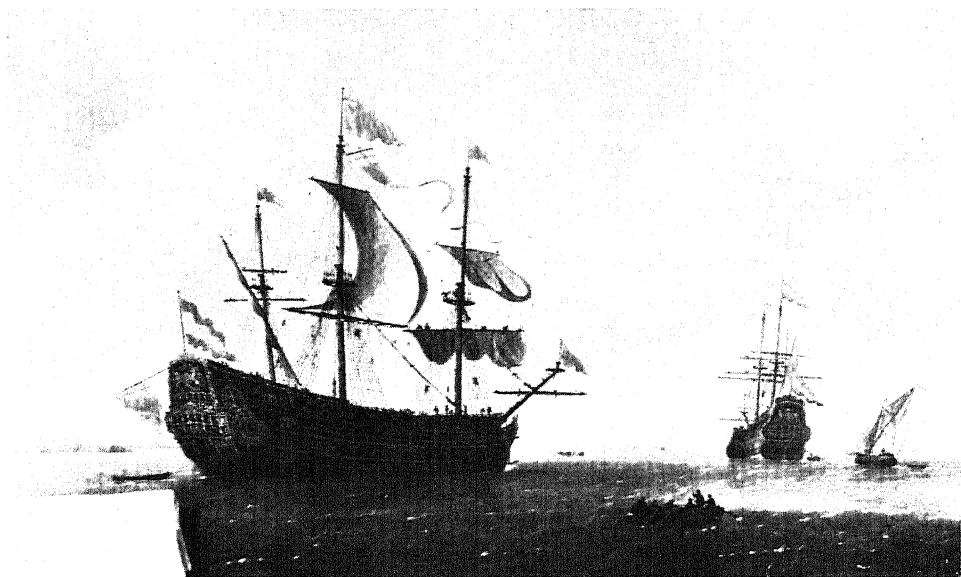


FIG. 86

Rijksmuseum, Amsterdam

JERONYMUS VAN DIEST
(*Capture of the Royal Charles, 1667*)

Note.—In the left lower corner is a copy of a letter of thanks to the Admiral.



FIG. 87

Messrs. Ascher & Welker, St. James's, London

JACOB ESSELENS

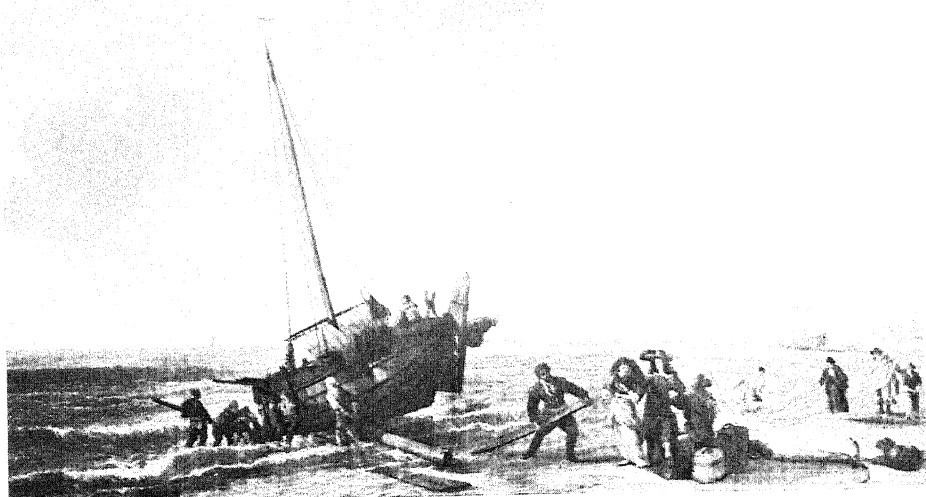


FIG. 88

Messrs. C. W. Schwagermann, Schiedam

JOOST VAN GEEL

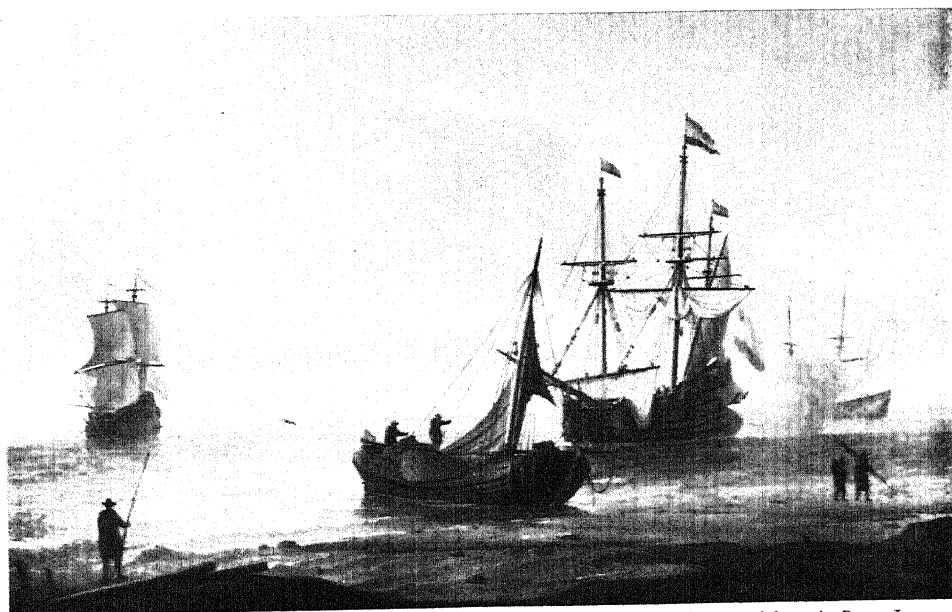


FIG. 89

Collection of Captain Bruce Ingram

AERNOUT SMITS



FIG. 90

LIEVE VERSCHUUR
(Fire of London)

Budapest Gallery

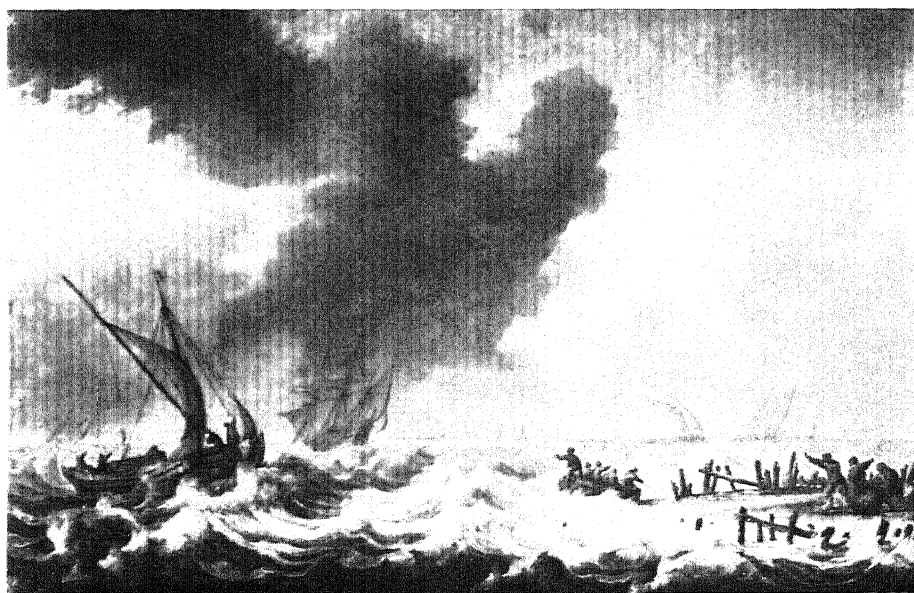


FIG. 91

EGMONT STOOTER

Private Collection

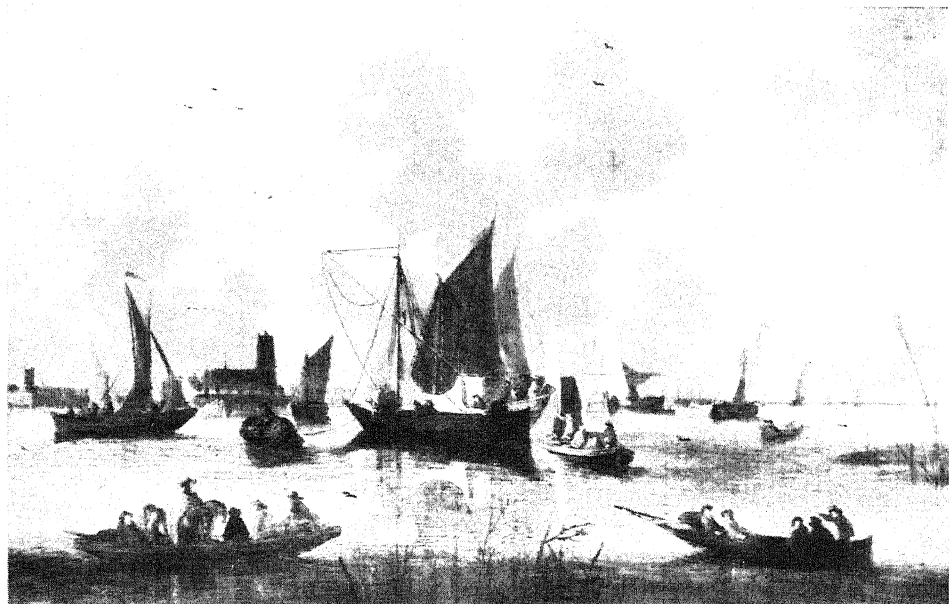


FIG. 92

C. W. SCHUT

Hamburg Gallery

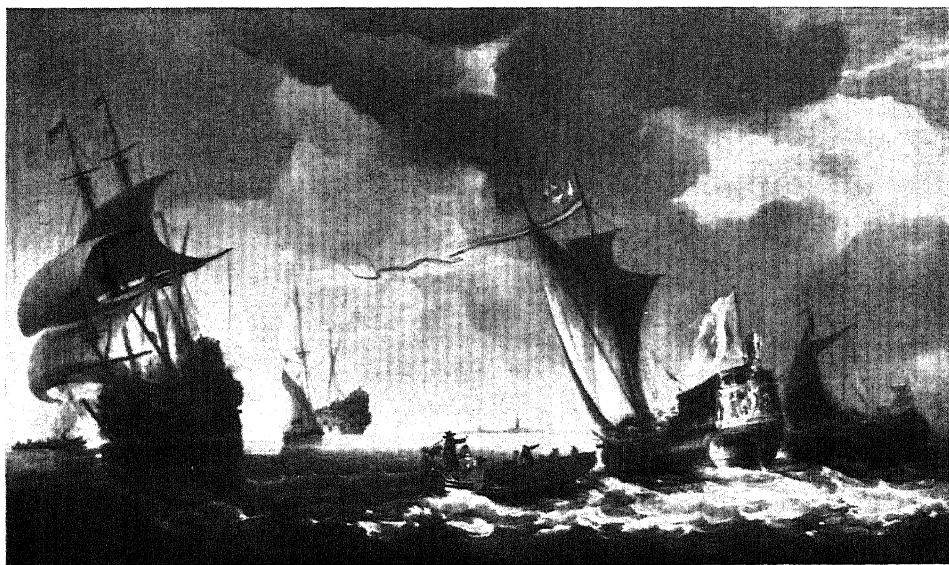


FIG. 93

JACOB DE GRUYTER

Messrs. Field, Bury St., London



FIG. 94

CLAES MOLENAER

Schwerin Gallery



FIG. 95

THOMAS HERREMANS

Private Collection

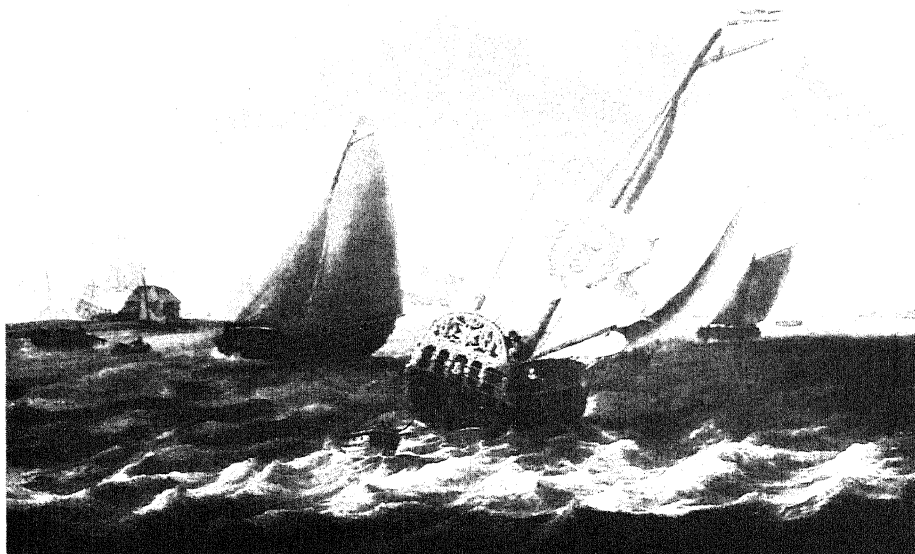


FIG. 96

Scheepvaart Museum, Amsterdam

B. C. KLEECKNECHT

(Yacht Bezan presented by Dutch to Charles II in 1660)

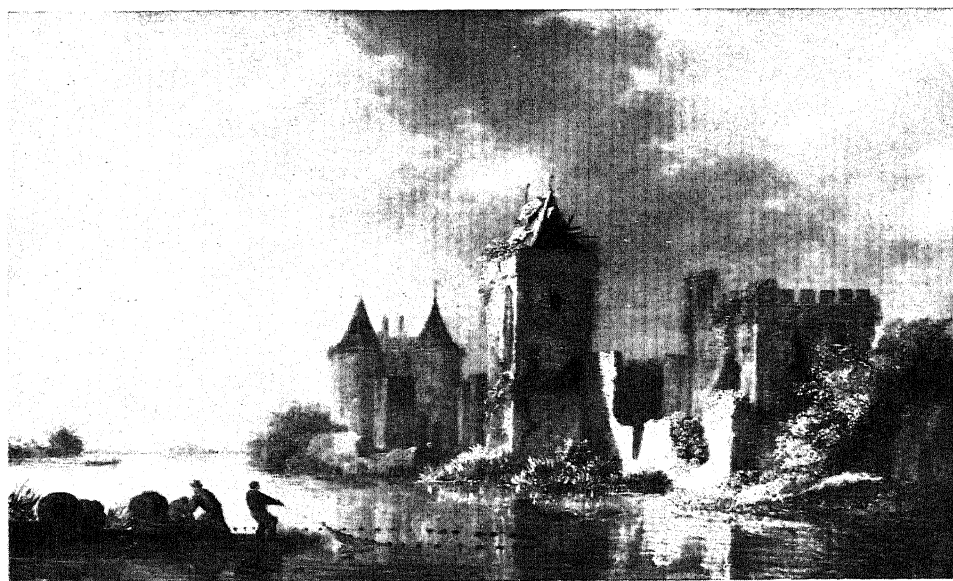


FIG. 97

Messrs. W. Pauch, Amsterdam

WOUTER KNYFF



FIG. 98

JOHAN MEERHOUT
(*View at Dordrecht*)

Private Collection



FIG. 99

HENDRIK DE MEYER

Private Collection

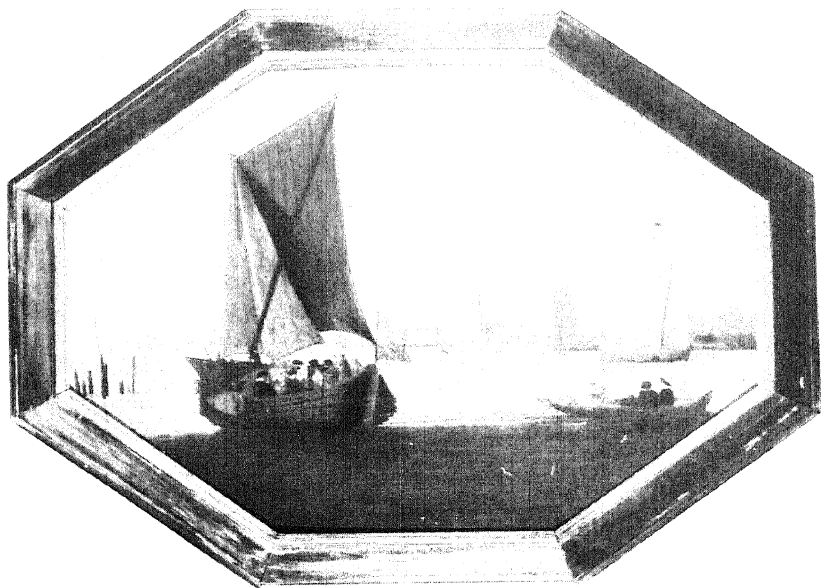


FIG. 100

Messrs. Sidney Hand, Grafton St., London

CORNELIS DE MAN

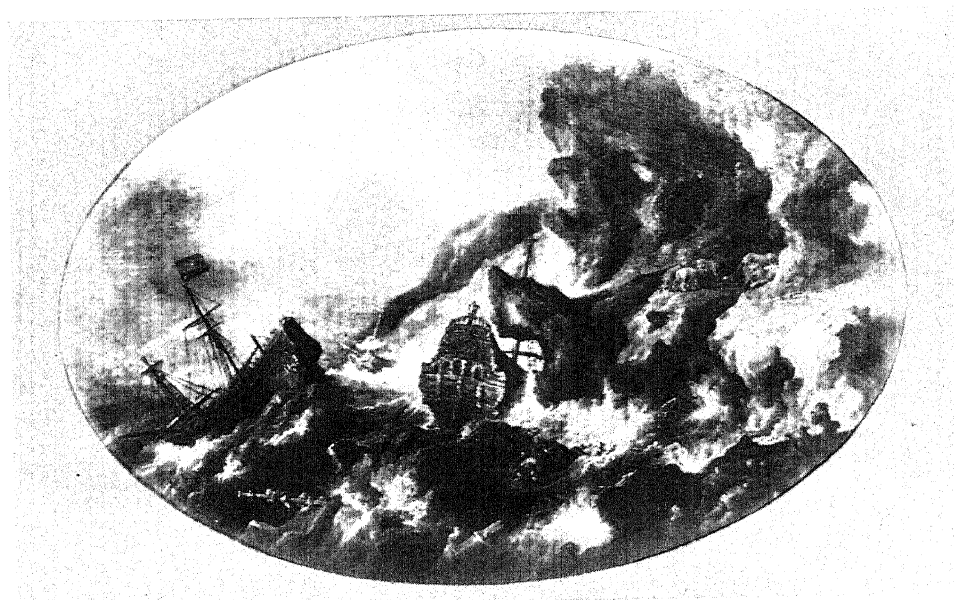


FIG. 101

Private Collection in Friesland

PIETER VAN DE VELDE

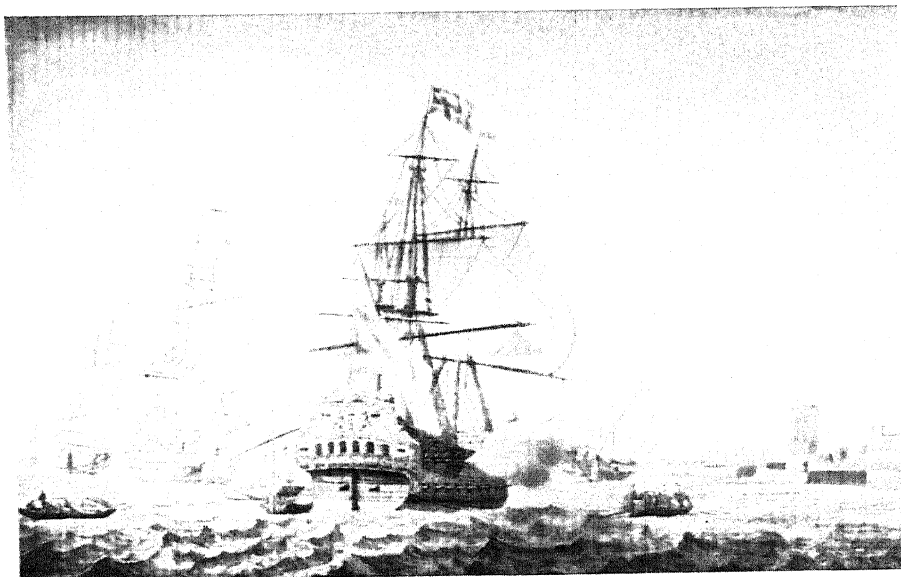


FIG. 102

Messa. Bernard Houthakker, Amsterdam

CORNELIS BOUMEESTER
(grisaille)

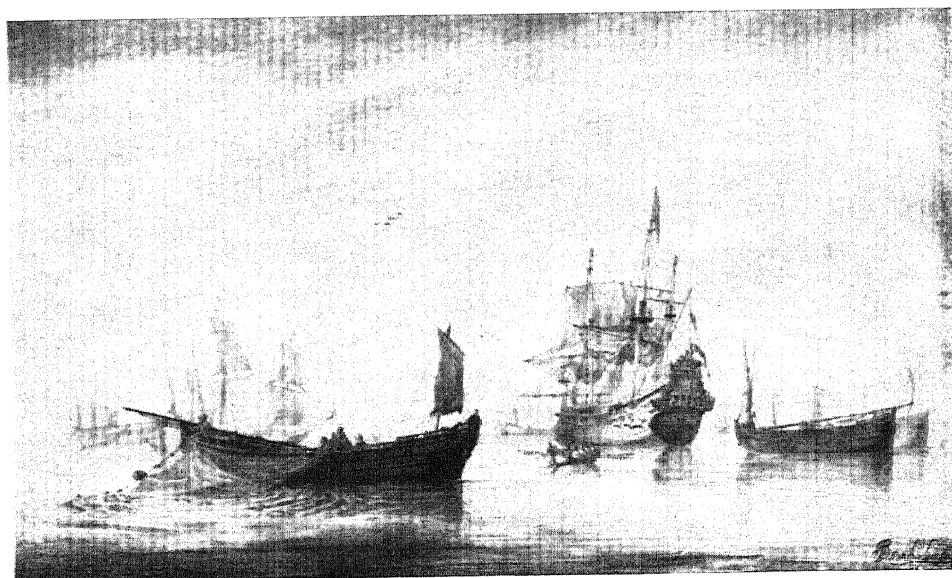


FIG. 103

Collection of Captain Bruce Ingram

CASPAR VAN DEN BOS
(grisaille)

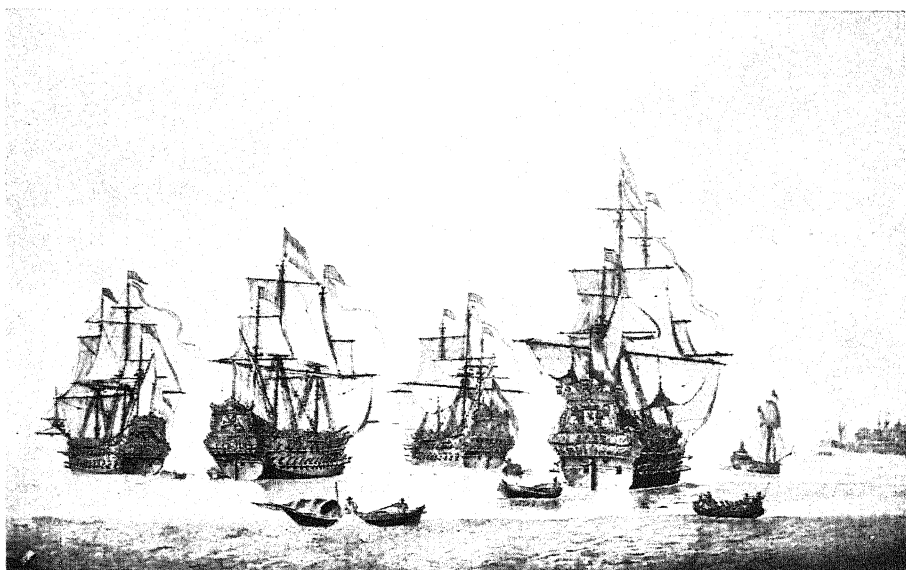


FIG. 104

CORNELIS P. MOOY
(grisaille)

National Maritime Museum, Greenwich

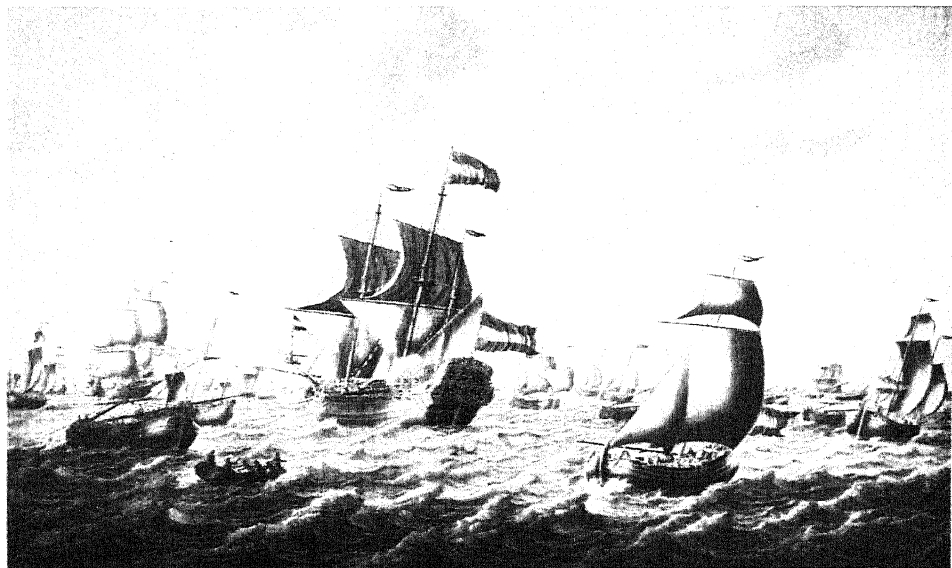


FIG. 105

ABRAHAM SALM
(*Dutch Herring Fleet*)
(grisaille)

National Maritime Museum, Greenwich

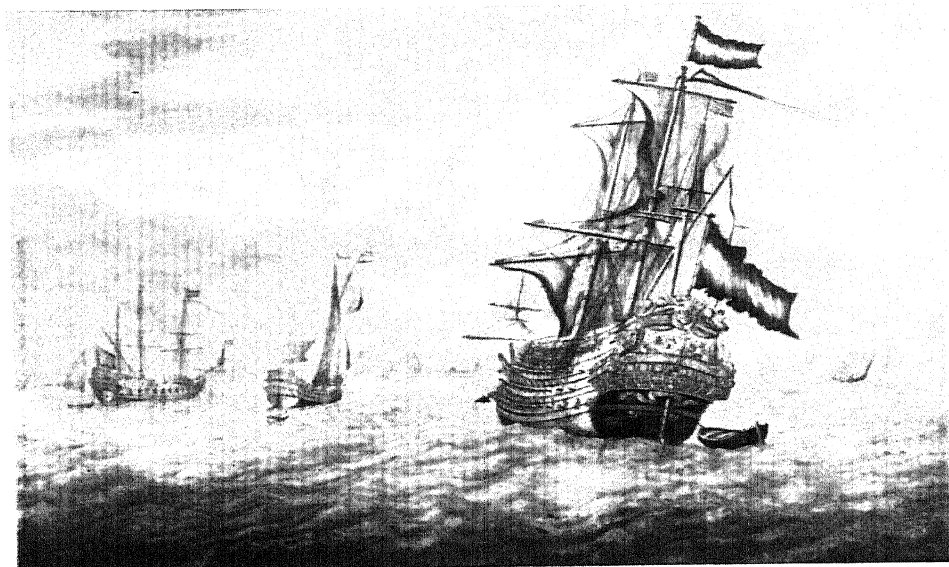


FIG. 106

National Maritime Museum, Greenwich

ABRAHAM VOGELAER
(*grisaille*)

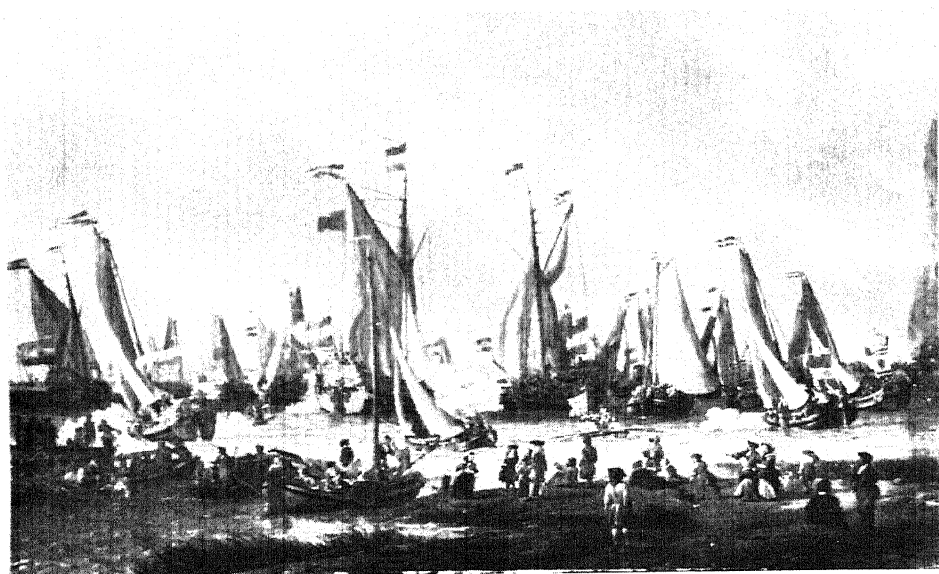


FIG. 107

Scheepvaart Museum, Amsterdam

ABRAHAM STORCK
(*Sham fight for Peter the Great, 1697*)

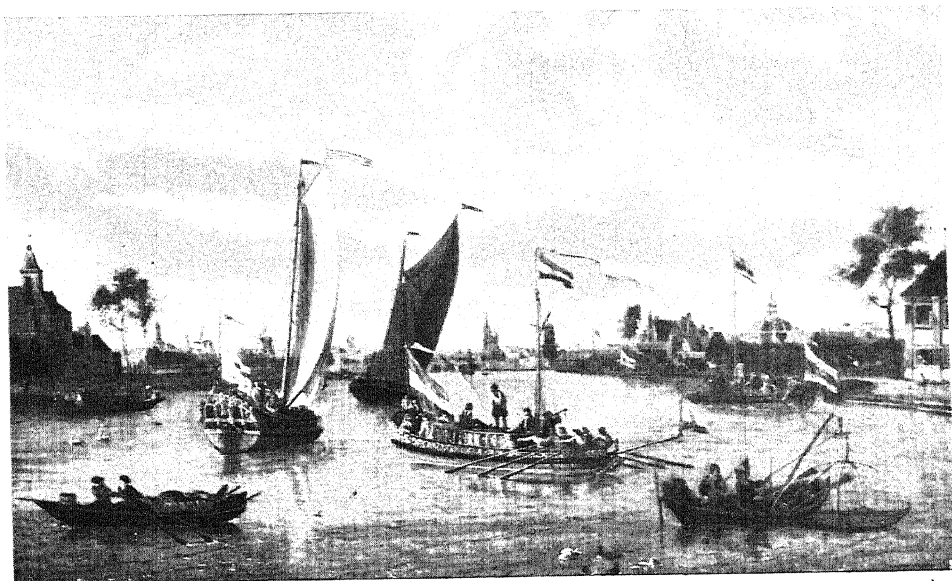


FIG. 108

ABRAHAM STORCK

Messrs. J. Minken, Amsterdam

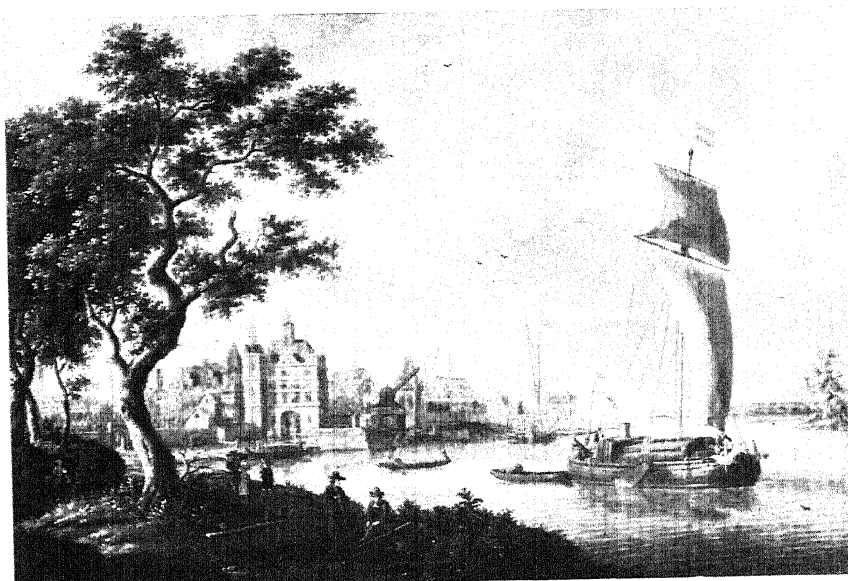


FIG. 109

JAN STORCK

Property of Author

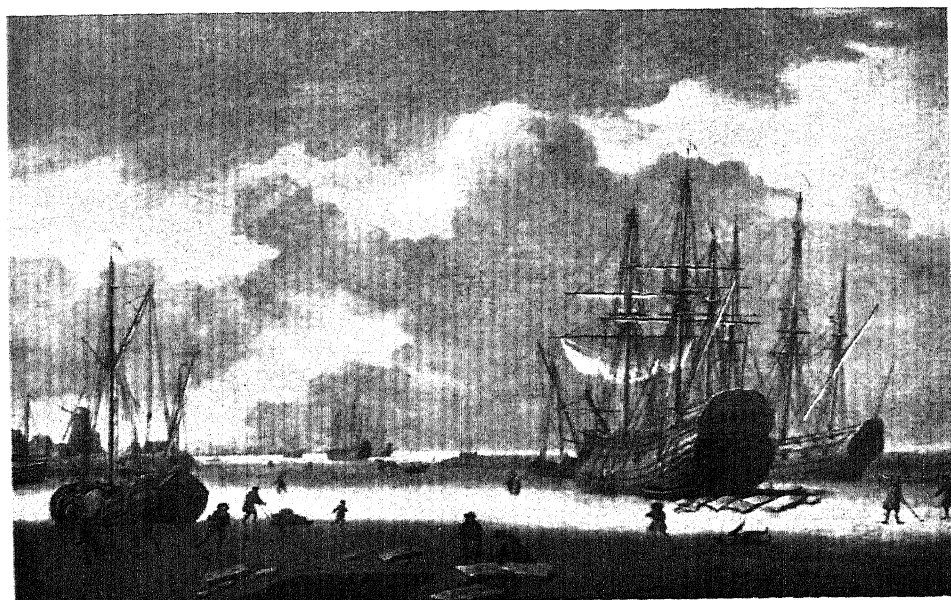


FIG. 110

ADAM SILO

National Maritime Museum, Greenwich

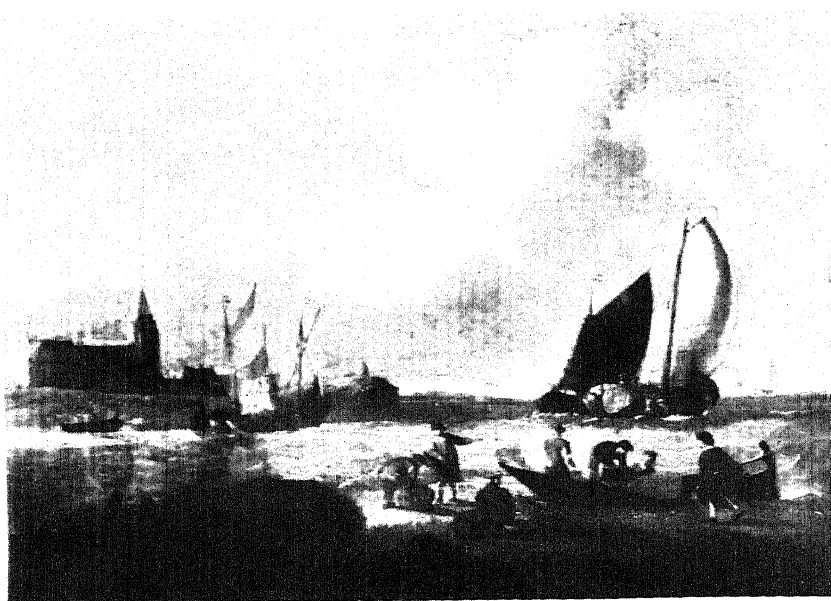


FIG. 111

WIGERUS VITRINGA

Schleissheim Gallery

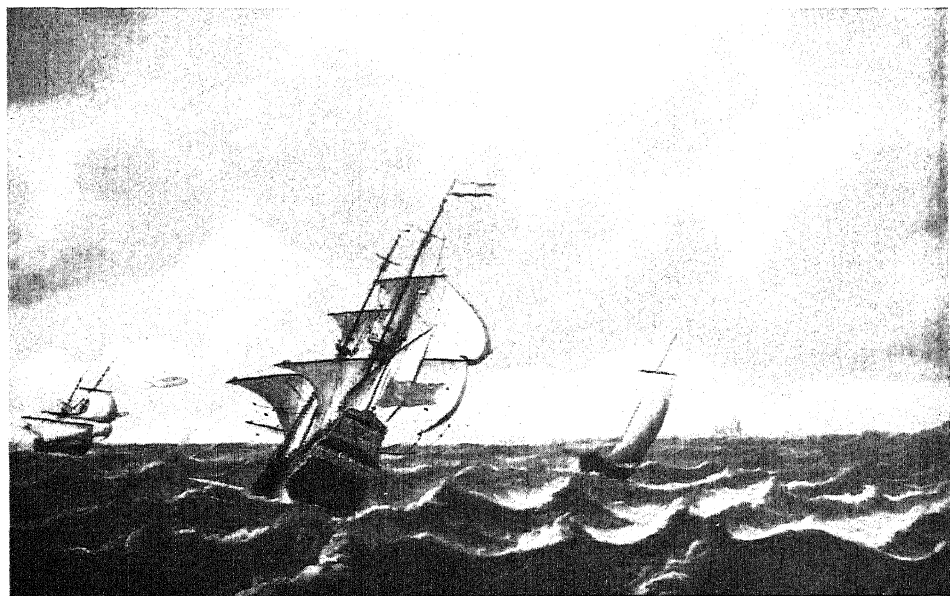


FIG. 112

National Maritime Museum, Greenwich

PIETER COOPSE

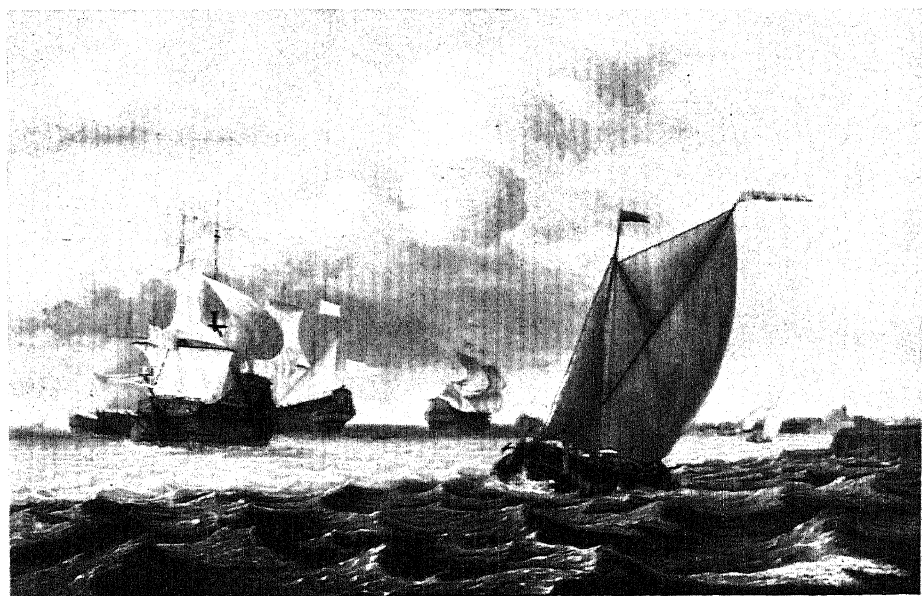


FIG. 113

Messrs. Leger, Bond St., London

GERRIT POMPE

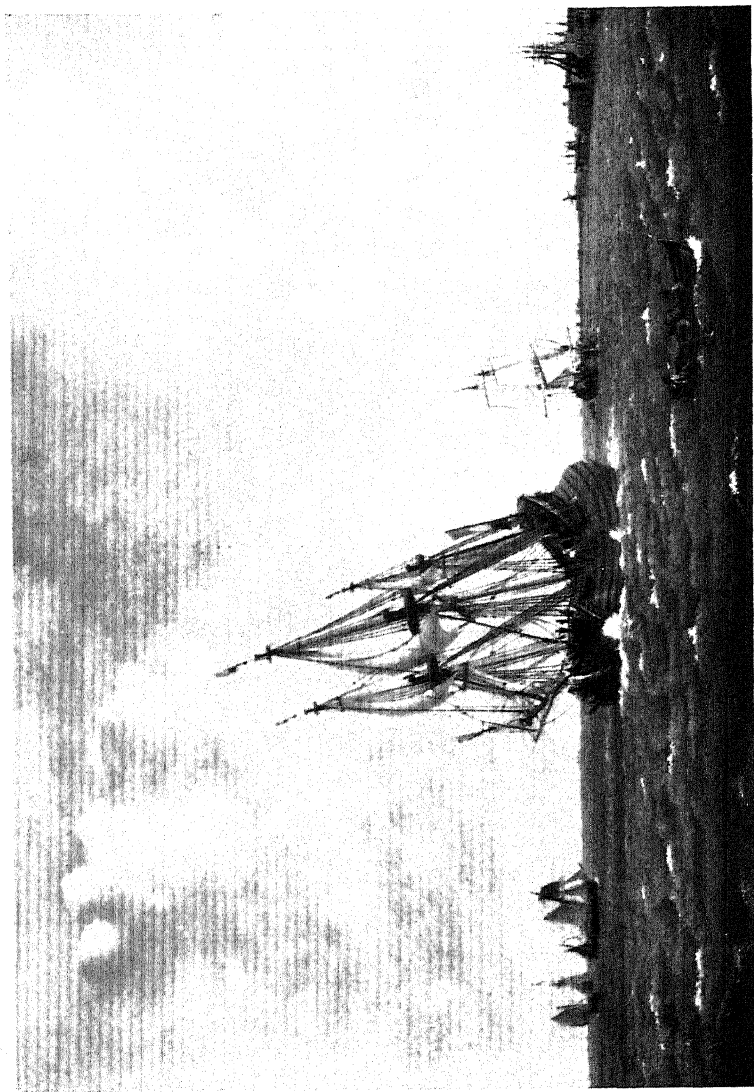


FIG. 114

Messrs. Robert Douthorne, Rembrandt Gallery, Vigo St., London

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